

MUSIC - UNIVERSITY OF TORONTO



3 1761 05795 374 7

ORGAN PLAYING
ITS
TECHNIQUE & EXPRESSION

A. EAGLEFIELD HULL

AUGENER LTD., LONDON

UNIVERSITY OF TORONTO



Presented to the

FACULTY OF MUSIC LIBRARY


by

Estate of Arthur Plettner

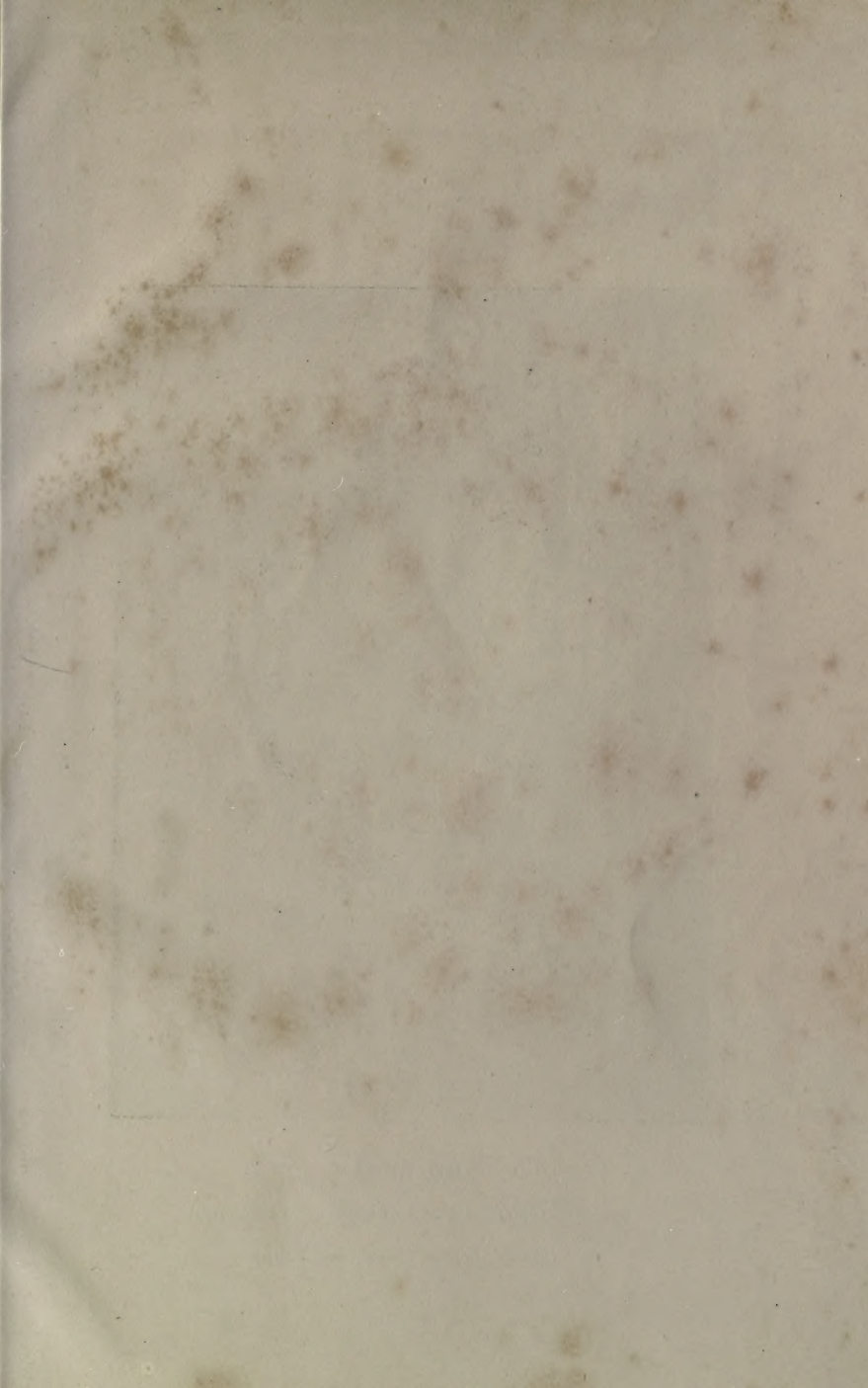
Henry Bray
Tryon
N.C.

Isa McShurath

from Mr. & Mrs. Lindsey
1940



Digitized by the Internet Archive
in 2007 with funding from
Microsoft Corporation





THE ORGAN
IN ST. GEORGE'S CHAPEL, WINDSOR.

(Photo by Geoffrey Temple Parratt, Esq.)

Augener's Edition No. 10117.

ORGAN PLAYING:

Its Technique and Expression.

A. EAGLEFIELD HULL,

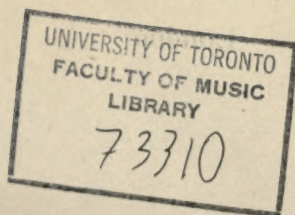
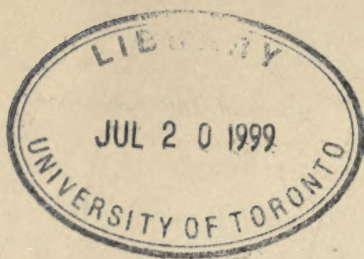
Mus. Doc., Oxon., F.R.C.O.

Second Impression.

AUGENER Ltd.

London

794
[REDACTED]
1978-1979
by AUGENER Ltd.



“ . . . The interim may with profit and delight be taken up in recreating and composing their travailed spirits with the solemn and divine harmonies of music heard or learned; either whilst the skilful organist plies his grave and fancied descant in lofty fugues, or the whole symphony with artful and unimaginable touches adorn and grace the well-studied chords of some choice composer; sometimes the lute or soft organ stop waiting on elegant voices, either to religious, martial or civil ditties, which, if wise men be not extremely out, have a great power over dispositions and manners to smooth and make them gentle from rustic harshness and dis-tempered passions.”

MILTON, “Of Education.”

PLATES AND DIAGRAMS

The Organ in St. George's Chapel, Windsor	...	Frontispiece.
The Organ in York Minster	... ..	Facing page 17.
The Organ in the Town Hall, Manchester	„ „	32.
The Organ in King's College Chapel, Cambridge	„ „	81.
The Organ in St. George's Hall, Liverpool	„ „	96.
The Organ in Norwich Cathedral	... ..	145.
The Organ Console in Westminster Abbey	„ „	160.
Diagram I. A Melody in Pipe-lengths	... ..	Page 38.
Diagram II. Position of Feet on Pedals...	... ..	„ 54.
Diagram III. Division of C to G Pedal-board	... ..	„ 91.
Diagram IV. Lines of Action on Pedal-board	... ..	„ 93.

PREFACE

The Author is indebted to the following gentlemen for their courtesy in placing at his disposal Specifications, Programmes, Photographs, etc.:—

Sir Walter Parratt, M.V.O., Sir Frederick Bridge, C.V.O., Herr J. Straube, Dr. A. L. Peace, Dr. A. H. Mann, Dr. Bates, C. W. Perkins, Esq., and Tertius Noble, Esq.

To his old and valued friend, Dr. J. Kendrick Pyne, F.S.A., for many invaluable suggestions during the preparation of the work.

To the following composers for permission to quote from their compositions:—Sir Charles Stanford, Dr. Basil Harwood, Dr. C. W. Pearce, Monsieur Joseph Bonnet, J. E. West, Esq., and Herr Sigfrid Karg-Elert.

And to the following firms for permission to print extracts from their publications:—Messrs. Jos. Aibl & Co. ("Universal Edition"), E. Ashdown, Ltd., Augener, Ltd., Breitkopf & Härtel, Bote & Bock, Elkin & Co., Ltd., Durand et Cie., R. Forberg, J. Hamelle, A. Hammond & Co., Houghton & Co., Fr. Kistner, Lauterbach & Kuhn, Laudy & Co., E. Leduc, P. Bertrand et Cie., A. Lengnick & Co., F. E. C. Leuckart & Co., Novello & Co., Ltd., C. F. Peters, J. Rieter-Biedermann, Schott & Co., Carl Simon Verlag, Stainer & Bell, and The Vincent Music Co., Ltd.

TABLE OF CONTENTS.

The numbers refer to the paragraphs, not to the pages.

I.—INTRODUCTORY.

1-2. Organ music in relation to the other branches of the art.
3. Its temporary decadence. 4-7. The future.

II.—DESCRIPTION OF THE INSTRUMENT.

8-9. General. 10. Small instruments. 11-12. Characteristics of the manuals. 13. The Pedal Organ. 14. Various arrangements of the manuals in different countries. 15-18. Classification of the stops. 19-20. Specifications of organs of various sizes—Small chamber instruments;—The organs in Westminster Abbey; St. George's Hall, Liverpool; Town Hall, Manchester; St. Thomas's Church, Leipzig. 21-25. National characteristics. 26-27. Couplers. 28-29. Pistons and key-touches. 30-31. The French Ventil system. 32. The Crescendo-Pedal. 33. Stop-keys or tabs. 34. The melody-attachment and second touch. 35-41. The various actions discussed. 42-43. Necessity for the broad view.

III.—TOUCH.

44-45. MANUAL TOUCH. 46-50. The requirements of the key. 51-52. Need for continuous muscular relaxation. 53. The fault of the old players. 54. Amount of key resistance. 55. Differences in attack. 56. Various releases in relation to the flow of tone. 57. Examples of touch indications from classical and modern works. 58. Intermediate touches. 59-60. Necessity for variety of touch. 61-66. How to acquire the legato touch. 67-68. How to listen. 69-70. The detached touches. 71-74. Hand-staccato or toccata touch. 75-77. The marcato touch. 78. The non-legato. 80. The pearly spianato. 81-83. The staccatissimo. 84-86. The legatissimo or portamento. 87. "Thumbing." 88-89. Alternation of touches. 90-94. Release of chords. 95-99. PEDAL TOUCH, General. 100. Pedal legato. 101-102. Various touches, detached and glissando, on the pedals, with examples. 103. Resistance of pedal keys.

IV.—FINGERING.

105-107. Importance of correct fingering. 108. Its basis. 109. On stretching. 110-113. Varying the hand-position. 114-115. Old and new methods. 116-118. Pianoforte fingering. 119-121. Finger-substitution. 122. Pernicious effect of the same. 123. Hand-substitution. 124. Glissando fingering. 125-127.

TABLE OF CONTENTS.

vii.

Crossing of hands. 128-132. Influence of Touch and Tone-colour on Fingering. 133. Thumbing on another manual. 134. A "divided" hand. 135. Five-part harmony. 137. Sequential passages. 138. Method of Finger-indications. 139. Pianoforte practice. 140-141. Keyboard measurements and need for standardisation.

V.—PEDALLING.

142-144. On Pedal-boards. 145. Position at instrument. 146. Note location. 147-153. Various systems of pedalling discussed. 154. Eight rules founded on natural principles. 155-156. Exceptions. 157. Influence of touch and phrasing.

✓ VI.—PHRASING.

158. Its value. 159. Printed phrasing. 160-162. Possible explanations. 163-166. Construction of sentences. 167. Contrapuntal music. 168. Cadence points. 169. Trochaic music. 170. "Slurring in" the Reprise. 171. Definition of phrases by registration, etc. 172-177. Methods closely akin to "bowing." 178. Phrasing on the Pedals. 179. Value of Trio practice. 180. Accompaniment figures. 181. Time-placing. 182. Use of tenuto. 183-184. Phrasing by Swell-Pedals.

VII.—TONE-COLOUR.

185. General. 186. Want of System. 187-188. THE SIX CHIEF CLASSES. 189. Flute-tone. 191-193. Suitable passages. 194-196. The Flute family. 197-198. Substitutes for this tone colour. 199. Table of Flute-stops. 200-205. Diapason-tone. 206. Table. 207-212. Clarinet-tone. 213-214. Suitable passages. 215-219. Trumpet-tone and its treatment. 220. The Trumpet family. 221-223. Gamba-tone. 224. Gamba families. 225-227. Gedackt-tone. 228. Orchestral and other special stops. 229-230. Hybrids. 231-232. A complete tone-colour equipment.

VIII.—THE APPLICATION OF TONE-COLOUR.

233. Printed indications. 234. The Crescendo-Wheel Indicator. 235. Development of sense of tone-colour. 236. Its value. 237-238. Method of procedure. 239. THE TONE-COLOUR SCALE. 240-241. The historical view. 242. The emotional import. 243. Influence of pitch on colour. 244-246. Registration of the shortest pieces. 247. Monochrome registering. 248-249. Shading. 250. Overlapping of Colours. 251. Questions of scale. 252-254. Swell and Choir boxes. 255-257. Application of shading to pieces. 258-260. Contrasting the families. 261-263. Influence of pitch on contrast. 264. Manual arrangement. 265-270. Pedal colour and balance. 271-274. Blending. 275-284. Soloing. 285. Obligato parts. 286-290. Two-colour arrangements. 291. Three and four combined colours. 292. RULES FOR REGISTERING. 293-297. Tone-colour in the larger forms. 298. Extra assistance. 299-301. Modern devices. 302-304. Luxuriance in tone-colour. 305-306. Summary.

IX.—ORNAMENTS.

307-308. Table of Ancient Graces. 309. The Mordent. 310. The Prall-triller. 311-316. Various treatments of the Trill. 317. The tied Prall-triller and Mordent. 318. The Appoggiatura. 319. The Nachschlag or Accent. 320. The Schleifer or Slide. 321. The Tremolo. 322-323. Use of graces. 324-328. General rules for their treatment. 329-331. Modern Graces.

X.—STYLE.

332. Clearness and precision. 333. Composers occasionally indifferent to special requirements of organ-tones. 334. Precision in stop management. 335-336. Necessity for strong rhythmical feeling. 337-338. Tempo rubato. 339. Certain traditions with the dot. 340. Free time passages. 341. The rhetorical pause. 342. Modal music. 343. Influence of the Chorale in organ music. 344. Necessity for musical erudition. 345. Lifeless renderings of Bach's works. 346-348. Acoustics. 349-350. A quiet position of player necessary.

XI.—METHODS IN STUDY.

351-352. Conditions of study. 353. Value of pianoforte training. 354. Beneficial reciprocity of piano and organ. 355. Great value of Trio practice. 356-358. Educational organ music. 359. Soft playing. 360-363. Wealth of forms. 364. Modernity in organ music. 365. Broad views. 366. Arrangements. 367. Conclusion.

APPENDICES.

On Recital Programmes	...	...	...	...	Page 207.
Specifications of Organs used by J. S. Bach	...	...	...	...	" 218.
Classified List of Pieces	...	...	...	...	" 221.
Glossary	...	...	...	...	" 234.
List of Musical Illustrations	...	...	...	...	" 245.
General Index	...	...	...	...	" 250.

Organ Playing: Its Technique and Expression.

CHAPTER I.

INTRODUCTORY.

1. It cannot have escaped the attention, not only of musicians, but of all those interested in Music, that over a period, represented by perhaps the major portion of the last century, organists—*viewed solely in their relation to the higher forms of musical composition* fell (from a combination of causes, which need not here be dealt with in detail) below the high position to which they were intrinsically entitled. This falling away cannot but be regretted when one thinks of the earlier glories of the organist and his position in the musical world for centuries, stretching back to at least the Middle Ages. To mention the names of Reinken, Buxtehude the Dane, Pachelbel, Bohm, Froberger, and others in a somewhat remote past; Purcell, Bach, and Handel; Adams and Wesley in later times, is sufficient to show the enormous debt which the art of music as a whole owes to organists in the past, and to make it a matter of surprise to those who study the question that they should have fallen from their high estate and have been content with a decadence which cannot but be transient.

2. It is unnecessary, perhaps, to point out how the spirit of the unequally tuned keyboard of the early organ dominated the schools of vocal

writing both in the Netherlands and in Italy—how Beethoven's early training at the organ, in the fulness of time (involuntary it may have been, and perhaps insensibly) gave us that grandeur of sustained and dignified utterance, by which the slow movements of his orchestral and pianoforte works are characterised. Could he possibly have produced the Mass in D without his intimate knowledge of the organ? Or again, to give a final instance, the magnificent organ effects of Brahms's Requiem. Are not these the direct offspring of the composer's knowledge of, and love for, the organ, as well as his very last opus, that most beautiful set of compositions consisting of eleven choral preludes for the king of instruments, to which he seems, at the supreme and solemn moment of existence, when the lower life commenced to merge into, and blend with the higher, to have entrusted all that he thought, or saw, or felt, or hoped?

3. That the temporary decadence of the organist's art to which allusion has been made is now passing away is certain. We are on the eve of a great renaissance, which has been heralded by many delightful modern works for the king of instruments from some of the most advanced of our English composers, many of whom have yet to be adequately recognised. Their works only need now to be more widely known to secure the appreciation which is their due.

4. Seeing then the important position of the organist in the musical world in the past, it is for him to guard well that position, to realise the high and ennobling nature of his art, and to be ready to take advantage of its gradual development, so that in the future he may regain the great field of loftiness which once belonged to him and to which he is justly entitled if only by the superiority of his instrument over all others, should only he prove himself worthy.

5. This foreword is of course addressed to organ students who esteem *rightly* their high vocation. Unfortunately in no other art or profession are the avenues so little guarded, the consequence being that many enter who both by temperament and lack of training are quite unfitted for the work, and whose efforts, painful in themselves, bring discredit upon what is perhaps the highest branch of music. It is for the true organist to do what in him lies to remedy this state of things and to realise that he is an exponent of no mean art, that courage, patience and perseverance are necessary in its cultivation, and that so far from its being a relic of mediævalism, his instrument is as well able to reflect the complex emotions, ideas and aspirations of our twentieth-century civilisation as were the few feeble illcontrolled pipes and keyboards of the Middle Ages to give expression to the struggling utterances of a time when printing was unknown, and all the art, science, and knowledge of the age were centred in the monk's cell.

6. The future of the art lies with the young organist of the present, with the true student, imbued to the innermost depths of his consciousness with a conception of the nobility and importance of his calling, with a perception of its recent decadence and with undaunted hope for its future.

7. To him this little work is dedicated, and if anything the author may have written conduces in the smallest degree to the uplifting of the art to which his life and all his powers are dedicated, he will be amply rewarded for the pains he has taken in the compilation of the following pages.

CHAPTER II.

GENERAL DESCRIPTION OF THE
INSTRUMENT.

8. The organ is a wind instrument consisting of three chief parts,—pipes, bellows, and keys. The pipes are of various sizes and kinds, being arranged inside the instrument in rows according to their pitch and quality. The connection between the keys and pipes may be of various kinds, tracker (woodwork), pneumatic or electric, but the action of the keys in all cases merely means the opening and closing of the wind passages to the pipes in question.

9. Certain rows of pipes (stops) are controlled by the keyboards provided for the hands, whilst less extensive rows of the larger pipes are set apart especially for the set of keys operated by the feet, which are technically known as "pedals." Stop-handles are supplied for the purpose of opening and closing these various rows of pipes as required.

10. A small organ will be quite a simple instrument with one row of keys for the hands, controlling two, three or more sets of pipes, and a set of keys for the feet, with one or more special rows of pedal pipes belonging thereto. A rather larger instrument would have two keyboards for the hands and a few more stops for the pedal organ, whilst an instrument for a building of greater proportions would have at least three manuals (keyboards) for the hands and a much more extensive selection of stops for the pedal department.

**Small
Instruments.**

11. The various manuals have each their special effects. That known as the *Great* supplies the most powerful tones and usually has the

largest selection of stops. The next manual in importance is the *Swell*, so called on account of all its pipes being placed within a huge box with movable shutters, operated upon by a single latchet or treadle placed either at the right-hand side or in the centre, just over the pedals. The effect of this part of the organ when closed is that of great remoteness, suggestive even of mystery ; when gradually opened and closed it lends a very valuable expressiveness to the instrument, whilst fully opened it makes a powerful ally of the Great, or provides effective contrast.

12. Another keyboard is known as the *Choir*. Its stops are more delicate than those of the *Swell* or the *Great*. It is invaluable for accompaniment purposes, solo effects and passages of lighter tone. In old organs these pipes used to be placed away from the main instrument at the back of the player, and were called "Chayre" or "Chair" Organ in England ; "Rück-manual" in

Germany. A fourth manual * is found frequently devoted to special stops on heavy pressure together with those closely resembling orchestral instruments, and even a fifth keyboard is found on the largest instruments, known as the *Echo* Organ. The name explains itself. To secure greater effect, this section of pipes is often placed in some distant part of the building. The *Celestial* Organ at Westminster Abbey is thus arranged and is particularly effective.

13. The *Pedal* Organ is a set of keys ranging in compass from two octaves to two octaves and a fifth (C C C to G). Whereas the 8-feet tone (or pianoforte pitch) is the basis of the manuals, the

16-feet tone (an octave lower) is the basis of the *Pedal* Organ ; so that stops of 16-feet will predominate here, just as 8-feet stops do on the manuals.

* The Solo Organ.

14. If only one manual be found on an organ, it will be the Great ; if two, the lower will be the

Great, and the upper the Swell Organ.

Order of Manuals. With instruments possessing three or more keyboards, the order differs in various countries.

3-MANUAL ORGANS.

A. *England and America.*

III. (upper)	—	Swell
II. (middle)	—	Great
I. (lowest)	—	Choir

B. *Germany.*

III. (upper)	Brustwerk	(Choir)
II. (middle)	Oberwerk	(Swell)
I. (lowest)	Hauptwerk	(Great)

On the earliest German organs, No. II. would be more correctly termed Echo, as it was enclosed within a box, but no difference of power could be effected as the movable shutter-swell has only quite recently become at all general in Germany. Frequently, too, the order of Manuals II. and III. will be found reversed.

C. *France.*

III. (upper)	Récitative	(Swell)
II. (middle)	Positif	(Choir)
I. (lowest)	Grand-Orgue	(Great)

The fourth manual will be the Solo — the "Bombarde" of the French instruments. It is always the highest keyboard with four-manual instruments.

The following is the order of the keyboards of the organ in Westminster Abbey :

V.	(highest)	Celestial
IV.		Solo
III.		Swell
II.		Great
I.	(lowest)	Choir

15. We have now to deal with the various stops, and they may be divided in two ways :

- (1) according to their pitch.
- (2) according to their quality.

If we take the stops belonging to the Great Organ and draw all those handles marked 8-feet, we get a pitch corresponding to that of the pianoforte. Those marked 4-feet sound an octave higher and the 2-feet two octaves higher, and so on, and these

are added to the 8-feet stops for purposes of colour and brightness. The Mixture stops strengthen the upper harmonics of the central tone, adding much brilliancy to the whole.

16. Roughly speaking, the whole organ tone from *ppp* to *fff* might be gradually built up in the following way :—Take the softest of the 8-feet work first, always omitting the reed stops (see later) and gradually add the 8-feet stops one by one in their order of loudness ; then the 4-feet, and the 16-feet for fulness, then 2-feet, 1 foot, followed by Mixtures, and lastly, the Reeds. Similar ideas for building up the tone will apply to each of the other manuals, but many of the solo stops on the Choir manual are better reserved entirely for solo effects.

17. Another way of regarding the stops is by grouping them according to their class of tone-quality and production.

There are two main classes :

- (1) Flue-work.
- (2) Reed-work.

In the former, the sound is produced by setting the column of air inside the pipe into vibration ; in reed-work the sound is produced by the vibrating of a striking tongue or reed over a small orifice at the foot of pipes. The difference of the two classes on the ear is almost as great as the contrast between black and white.

18. Each of these two classes is capable of sub-division :

I. *Flue-work.*

- (a) Diapason species (Open metal pipes).
- (b) Gedackt species (Stopped wood pipes).
- (c) Flute species (Open wood pipes).
- (d) String-toned stops (Gamba species).

II. *Reed-work.*

(a) Chorus Reeds (such as Cornopean, Horn, Trumpet, etc).

(b) Orchestral stops (such as Clarinet, Orchestral Oboe, Cor Anglais, Tuba, etc.).

19. The number and selection of stops on various instruments differs so widely that it is doubtful if any two organs could be found exactly alike in every detail.

20. The following specifications are given—not as models, for so much depends on the building and the purpose for which the instrument is designed—but as a rough guide for the student's references.

I. *A Small Chamber Organ of Two Manuals.*

- | | |
|---------------------------------------|--------------------|
| GREAT (CC to a) | PEDAL (CCC to f) |
| 1. Flute, 8. <i>C - a²</i> | 5. Bourdon, 16. |
| SWELL. | COUPLERS. |
| 2. Diapason, 8. | 6. Swell to Great. |
| (French "Principal" tone). | 7. Great to Pedal. |
| 3. Gedackt, 8. | 8. Swell to Pedal. |
| 4. Salicet, 4. | |

II. *A Small Church Organ of Two Manuals.*

GREAT.

1. Open Diapason, 8.
2. Viol da Gamba, 8.
3. Stopped Diapason, 8.
(or Flute, 8.)
4. Dulciana, 8.
5. Principal, 4.
6. Flute, 4.
7. Fifteenth, 2.

SWELL.

8. Double Diapason, 16.
9. Open Diapason, 8.
10. Stopped Diapason, 8.
11. Principal, 4.
12. Fifteenth, 2.
13. Oboe, 8.
14. Cornopean, 8.

PEDAL.

15. Open Diapason, 16.
16. Bourdon, 16.
(or flute-Bass, 16.)
17. Flute, 8.

COUPLERS.

18. Swell to Great.
19. Great to Pedal.
20. Swell to Pedal.

Here, Nos. 2 and 4 may be taken to represent a third manual—the Choir organ. The Cornopean with the Swell to Great coupler adds much brightness to the Full Organ, whilst the Double Open Diapason (with the box opened) would under similar conditions impart considerable fulness. The Oboe and Cornopean provide two useful solo stops, but if the organ is designed for only one reed on the Swell, the Cornopean (or Horn) is more valuable than the Oboe.

III. *A Three Manual Organ for a Building of Moderate Size.*

GREAT.

1. Double Diapason, 16.
2. Open Diapason (large), 8.
3. Open Diapason (small), 8.
4. Flute (harmonic), 8.
5. Stopped Diapason, 8.
6. Harmonic Flute, 4.
7. Principal, 4.
8. Fifteenth, 2.
9. Mixture (3 ranks).
10. Trumpet, 8.
11. Clarion, 4.

SWELL.

1. Contra Gamba, 16.
2. Open Diapason, 8.
3. Rohr Flute, 8.
4. Echo Gamba, 8.
5. Voix Celeste, 8.
6. Principal, 4.
7. Flute, 4.
8. Piccolo, 2.
9. Dulciana—Mixture
(3 ranks).
10. Cornopean, 8.
11. Oboe, 8.

III.—*cont.*

CHOIR (Boxed).

1. Dulciana, 8.
2. Gamba, 8.
3. Lieblich Gedact, 8.
4. Open Diapason, 8.
5. Lieblich Flute, 4.
6. Piccolo, 2.
7. Clarionet, 8.
8. Orchestral Oboe, 8.

PEDAL.

1. Open Diapason, 16.
2. Bourdon, 16.
3. Octave, 8.
4. Bass Flute, 8.
5. Ophicleide, 16.
6. Tromba, 8.

COUPLERS.

1. Swell to Great.
 2. Swell to Choir.
 3. Great to Pedal.
 4. Swell to Pedal.
 5. Choir to Pedal.
- Tremulants.

IV. *Organ in Westminster Abbey, London.*

By Messrs. W. Hill & Son.

GREAT (CC to a.)

1. Double Open Diapason, 16.
2. Open Diapason 1, 8.
3. Open Diapason 2, 8.
4. Open Diapason 3, 8.
5. Hohl Flute, 8.
6. Principal, 4.
7. Harmonic Flute, 4.
8. Twelfth, 2 $\frac{3}{4}$.
9. Fifteenth, 2.
10. Mixture, 4 ranks,
Reed Soundboard,
Heavier Wind.
11. Double Trumpet, 16.
12. Posaune, 8.
13. Clarion, 4.

SWELL (CC to a.)

1. Double Diapason, bass, 16.
2. Double Diapason, treble, 16.
3. Open Diapason 1, 8.
4. Open Diapason 2, 8.
5. Rohr Flute, 8.
6. Salcional, 8.
7. Voix Celeste, 8.
8. Dulciana, 8.
9. Hohl Flute, 8.
10. Dulcet, 4.
11. Principal, 4.
12. Lieblich Flute, 4.
13. Fifteenth, 2.
14. Mixture, 3 ranks.
15. Oboe, 8.
16. Double Trumpet, 16.
17. Cornopean, 8.
18. Clarion, 4.

CHOIR.

1. Gedackt, 8.
2. Open Diapason, 8.
3. Keraulophon, 8.
4. Dulciana, 8.
5. Lieblich Gedackt, 8.
6. Principal, 4.
7. Nason Flute, 4.
8. Suabe Flute, 4.
9. Harmonic Gemshorn, 4.
10. Contra Fagotto, 16.
11. Cor Anglais, 8.

PEDAL.

1. Double Open Diapason, 32.
2. Open Diapason, 16.
3. Open Diapason, 16.
4. Bourdon, 16.
5. Principal, 8.
6. Bass Flute, 8.
7. Violoncello, 8.
8. Contra Posaune, 32.
9. Posaune, 16.
10. Trumpet, 8.

IV.—*cont.*

CELESTIAL.

1. Double Dulciana, 16.
 2. Double Dulciana, 16.
 3. Flauto Traverso, 8.
 4. Viola da Gamba, 8.
 5. Voix Celeste, 8.
 6. Hohl Flute, 8.
 7. Dulciana Cornet.
 8. Cor de Nuit, 8.
 9. Suabe Flute, 4.
 10. Flageolet, 2.
 11. Harmonic Trumpet, 8.
 12. Musette, 8.
 13. Harmonic Oboe, 8.
 14. Vox Humana, 8.
 15. Spare Slide.
 16. Glockenspiel.
 17. Gongs.
- Ten Pneumatic Combination
Pedals, affecting Great,
Swell and Pedal Stops.
- Seven Combination Pistons
to Solo and Choir.
- Three Combination Pistons to
Celestial.
- Three Crescendo Pedals.

SOLO.

1. Gamba, 8.
2. Rohr Flute, 8.
3. Lieblich Flute, 4
4. Harmonic Flute, 4.
5. Orchestral Oboe 8.
6. Clarionet, 8.
7. Vox Humana, 8.
8. Tuba Mirabilis, 8.

COUPLERS.

1. Swell to Great.
2. Swell Octave.
3. Swell to Choir.
4. Solo to Great.
5. Great to Pedal.
6. Swell to Pedal.
7. Choir to Pedal.
8. Solo to Pedal.
9. Solo Octave to Pedal.
10. Swell Tremulant.
11. Solo Tremulant.
12. Celestial to fifth manual.
13. Celestial to fourth manual.
14. Nos. 51 to 57 on fifth
manual.
15. Nos. 58 to 67 on fourth
manual.
16. Celestial Octave.
17. Celestial Sub-Octave.
18. Celestial to Solo Octave.
19. Celestial to Solo, Sub-
Octave.
20. Celestial to Pedal.
21. Tremulant.
22. Wind.

V. *The Organ in St. George's Hall, Liverpool.*

Built by Mr. Henry Willis.

GREAT.

- | | |
|------------------------------|--------------------------------|
| 1. Double Open Diapason, 16. | 13. Tenth, 3 $\frac{1}{2}$. |
| 2. Open Diapason, 8. | 14. Twelfth, 2 $\frac{3}{4}$. |
| 3. Open Diapason, 8. | 15. Fifteenth, 2. |
| 4. Open Diapason, 8. | 16. Harmonic Piccolo, 2. |
| 5. Open Diapason, 8. | 17. Doublette. |
| 6. Stopped Diapason, 8. | 18. Sesquialtera. |
| 7. Violoncello, 8. | 19. Mixture. |
| 8. Quint, 5 $\frac{1}{2}$. | 20. Trombone, 16. |
| 9. Viola, 4. | 21. Trombone, 8. |
| 10. Principal, 4. | 22. Ophicleide, 8. |
| 11. Principal, 4. | 23. Trumpet, 8. |
| 12. Flute, 4. | 24. Clarion, 4. |
| | 25. Clarion, 4. |

V.—*cont.*

SWELL.

1. Double Diapason, 16.
2. Open Diapason, 8.
3. Open Diapason, 8.
4. Dulciana, 8.
5. Viol da Gamba, 8.
6. Stopped Diapason, 8.
7. Voix Celeste, 8.
8. Principal, 4.
9. Octave Viola, 8.
10. Flute, 4.
11. Twelfth, 2 $\frac{3}{4}$.
12. Fifteenth, 2.

13. Fifteenth, 2.
14. Piccolo, 2.
15. Doublette.
16. Fourniture.
17. Trombone, 16.
18. Contra Hautboy, 16.
19. Ophicleide, 8.
20. Trumpet, 8.
21. Horn, 8.
22. Oboe, 8.
23. Clarionet, 8.
24. Clarion, 4.
25. Clarion, 4.

CHOIR.

1. Double Diapason, 16.
2. Open Diapason, 8.
3. Clarabella, 8.
4. Stopped Diapason, 8.
5. Dulciana, 8.
6. Viol da Gamba, 8.
7. Vox Angelica, 8.
8. Principal, 4.
9. Harmonic Flute, 4.
10. Gamba, 4.
11. Twelfth, 2 $\frac{3}{4}$.
12. Fifteenth, 2.
13. Flageolet, 2.
14. Sesquialtera.
15. Trumpet, 8.
16. Cremona, 8.
17. Orchestral Oboe, 8.
18. Clarion, 4.

SOLO.

1. Viol da Gamba, 8.
2. Open Diapason, 8.
3. Stopped Diapason, 8.
4. Flute (Orchestral), 4.
5. Flute Piccolo, 2.
6. Contra Fagotto, 16.
7. Trombone, 8.
8. Bassoon, 8.
9. Vox Humana, 8.
10. Orchestral Oboe, 8.
11. Corno di Bassetto, 8.
12. Ophicleide, 8.
13. Trumpet, 8.
14. Clarion, 4.
15. Clarion, 4.

PEDAL.

1. Double Open Diapason, 32.
2. Double Open Diapason, 32.
3. Open Diapason, 16.
4. Open Diapason, 16.
5. Salcional, 16.
6. Bourdon, 16.
7. Quint, 10 $\frac{3}{4}$.
8. Principal, 8.
9. Principal, 8.
10. Fourniture.
11. Mixture.
12. Posaune, 32.
13. Contra Fagotto, 16.
14. Ophicleide, 16.
15. Trumpet, 8.
16. Clarion, 4.

COUPLERS.

1. Solo Super-Octave.
2. Solo Sub-Octave.
3. Solo to Great.
4. Swell to Great Super-Octave.
5. Swell to Great Unison.
6. Swell to Great Sub-Octave.
7. Swell to Choir.
8. Choir to Great.
9. Choir Sub-Octave.
10. Choir Super-Octave.
11. Solo to Pedal.
12. Swell to Pedal.
13. Great to Pedal.
14. Choir to Pedal.

VI. *Organ in the Town Hall, Manchester.*

By M. Aristide Cavaillé-Coll, Paris.

The Claviers, from CC to c⁴ :—Five Octaves.

Pedal-Board, from CCC to F :—Two octaves and a half.

GRAND.

1. Principal, 16.
2. Bourdon, 16.
3. Diapason, 8.
4. Viole de Gamba, 8.
5. Violoncelle, 8.
6. Flute Harmonique, 8.
7. Bourdon, 8.
8. Prestant, 4.
9. Quinte, 2 $\frac{3}{4}$.
10. Doublette, 2.
11. Plein-jeu (sept rangs).
12. Trompette, 8.
13. Clairon, 4.
14. Contre Basson, 16.

RECIT.

1. Bourdon, 16.
2. Diapason, 8.
3. Flute Harmonique, 8.
4. Viole de Gamba, 8.
5. Voix-celeste, 8.
6. Prestant, 4.
7. Flute Octaviane, 4.
8. Plein-jeu (3 à 5 Rangs).
9. Hautbois et Basson, 8.
10. Trompette, 8.
11. Clairon, 4.
12. Contre-Basson, 16.

POSITIF.

1. Principal, 8.
2. Salicional, 8.
3. Unda-Maris, 8.
4. Cor de Nuit, 8.
5. Flute-douce, 4.
6. Octavin, 2.
7. Carillon (1 à 3 Rangs).
8. Trompette, 8.
9. Clarinette, 8.
10. Voix-humaine, 8.

BOMBARDE.

1. Diapason, 8.
2. Flute-harmonique, 8.
3. Flute Octaviane, 4.
4. Musette, 8.
5. Trompette chamade, 8.
6. Clarion chamade, 4.

PEDALES.

1. Sous-Basse, 32.
2. Contra-Basse, 16.
3. Sous-Basse, 16.
4. Bourdon, 16.
5. Flute-Basse, 8.
6. Bourdon-doux, 8.
7. Violoncelle, 8.
8. Bombarde, 16.
9. Trompette, 8.

VI.—*cont.*

Pédales de Combinaison, etc., etc.

- | | |
|----------------------------------|--|
| 1. Effets d'Orage. | 12. Octave-grave du Positif. |
| 2. Tirasse du Grand Orgue. | 13. Octave-grave du Récit. |
| 3. Tirasse du Positif. | 14. Copula du Grand Orgue. |
| 4. Tirasse du Récit. | 15. Copula du Positif au Grand Orgue. |
| 5. Anches des Pédales. | 16. Copula du Récit au Grand Orgue. |
| 6. Anches du Grand Orgue. | 17. Copula du Récit au Positif. |
| 7. Anches du Positif. | 18. Tremolo du Positif. |
| 8. Anches du Récit. | 19. Tremolo du Récit. |
| 9. Expression du Positif. | 20. Copula du Grand Orgue au Bombarde. |
| 10. Expression du Récit. | |
| 11. Octave-grave du Grand Orgue. | |
-

VII. *Organ in the St. Thomas' Church, Leipzig.*

(By kind permission of Dr. Karl Straube.)

I. MANUAL (CC—a³)

1. Principal, 16.
2. Bordon, 16.
3. Principal, 8.
4. Gamba, 8.
5. Geigen principal, 8.
6. Doppel Flöte, 8.
7. Flute harmonique, 8.
8. Quintaton, 8.
9. Gemshorn, 8.
10. Flauto dolce, 8.
11. Gedackt, 8.
12. Dulciana, 8.
13. Rohr Flöte, 4.
14. Gemshorn, 4.
15. Violini, 4.
16. Octave, 4.
17. Octave, 2.
18. Quinte, 2 $\frac{3}{4}$.
19. Rauschquinte 2, 2 $\frac{3}{4}$.
20. Mixtur 3 fach.
21. Cornett 2-4 fach.
22. Gross-Cymbel, 4 fach.
23. Scharf, 5 fach.
24. Trompete, 8.
25. Trompete, 16.

II. MANUAL (CC—a³)

26. Salicional, 16.
27. Gedackt, 16.
28. Principal, 8.
29. Schalmer, 8.
30. Flute harmonique, 8.
31. Konzert Flöte, 8.
32. Harmonika, 8.
33. Rohr Flöte, 8.
34. Salicional, 8.
35. Gedackt, 8.
36. Dolce, 8.
37. Flauto dolce, 4.
38. Salicional, 4.
39. Octave, 4.
40. Piccolo, 2.
41. Quinte, 2 $\frac{3}{4}$.
42. Mixture 4 fach.
43. Cymbal 3 fach.
44. Cornett 3 fach.
45. Tuba, 8.
46. Clarinette, 8.

VII.—*cont.*

III. MANUAL (CC—a ³) (in a Swell Box).	PEDAL (CCC—f ¹)
47. Gamba, 16.	66. Lieblich Gedackt, 16.
48. Gedackt, 16.	67. Salicelbass, 16.
49. Principal, 8.	68. Subbass, 16.
50. Viola, 8.	69. Gemshorn, 16.
51. Spitz Flöte, 8.	70. Violon, 16.
52. Quintaton, 8.	71. Principal, 16.
53. Flute d'amour, 8.	72. Contrabasso, 16.
54. Gemshorn, 8.	73. Majorbasso, 32.
55. Gedackt, 8.	74. Untersatz, 32.
56. Æoline, 8.	75. Dulciana, 8.
57. Voix celeste, 8.	76. Bass Flöte, 8.
58. Travers Flöte, 4.	77. Cello, 8.
59. Fugara, 4.	78. Gemshorn, 8.
60. Praestant, 4.	79. Principal, 8.
61. Flautino, 2.	80. Offenbass, 8.
62. Quinte, 2 $\frac{2}{3}$.	81. Flauto dolce, 4.
63. Harmonia Ætheria, 3 fach.	82. Octave, 4.
64. Oboe, 8.	83. Quinte, 10 $\frac{2}{3}$.
65. Trompette Harmonique, 8.	84. Posaune, 32.
	85. Posaune, 16.
	86. Fagott, 16.
	87. Trompete, 8.
	88. Clarino, 4.

Manual-Coupler, II. to I.
 Manual-Coupler, III. to I.
 Manual-Coupler, III. to II.
 Manual-sub-octave-Coupler, II. to I.
 Pedal-coupler, I.
 Pedal-coupler, II.
 Pedal-coupler, III.
 Pedal Octave-Coupler.
 General Coupler.
 Three free adjustable combinations.
 Forte.
 Tutti.
 Rohrwerke on.
 Rohrwerke off.

PEDAL COMBINATIONS:

- a. Piano.
- b. Mezzoforte.
- c. Forte.
- d. Tutti.
- Pedal stops off.
- Hand register off.
- Crescendo-wheel off.
- Crescendo-wheel for the whole organ.
- Swell pedal for the third manual.

21. It will be thus seen that not only does the order of manuals differ in various countries but the general effect will be widely divergent. The German two-manual instrument was, and is, quite a different thing from the Great and Swell instruments of the English builders.

**National
Characteristics.**

The second manual of the German organ first appeared as a *Rückpositiv*, i.e. :—a small organ placed behind the player's back similarly to the English "Chayre" organ. This was afterwards added to—not by burying the player beneath a still larger erection—but by placing the extra stops in the main case. These were called *Brustwerk*, i.e.—Breast work as compared with the position of the *Rückwerk*, so that the upper keyboard acted on both these portions of the second organ. The Brustwerk gradually rose to supremacy over its more humbly placed colleague, which in course of time died out, leaving a second compact organ equal almost in volume to the Hauptwerk (Great) itself.

22. The introduction of the Swell Organ into Germany was a matter of very slow growth indeed. Even so late as 1890, Rheinberger had described to him for the first time, as a startling novelty, an organ having some of its pipes in a box with movable shutters.

23. The Pedal Organ, too, in Germany has usually a very large and sufficient selection of stops, so that couplings to the manuals are much less resorted to, sometimes being entirely absent. Mixture-work is also a more prominent feature in the German organs, as also in the French instruments.

24. Reedwork has always been a great feature with the French builders, and naturally, it plays a very prominent part in their organs. It brightens the *ensemble* to a remarkable degree, often indeed



THE ORGAN
IN YORK MINSTER
(From the Choir)

to the exclusion of the Diapason-tone which should form the foundation of the full organ-tone.

25. The real Flute-tone, too, is a prominent feature about the French organs, so much so, that it appears to be in some instances the central tone of the flue-work. Still the general effect of a French *tutti* is brilliancy whilst the other organs impress the hearer more by their rich fulness and dignity. The French organist uses his reeds alone very frequently ; and this for several reasons. Firstly, owing to his desire for brilliancy ; secondly, because his reeds are good enough to stand whole passages even in quick *tempo*, without sacrificing beauty of tone, and lastly, the *ventil* system is framed in view of such treatment. So little is this the case with most German, English and American organs that many players have a habit of carefully reserving the pure reed-tones for very special effects.

26. Besides the stops controlling the actual pipes, there are others which supply mechanical connections, either for coupling-up
Couplers. two rows of keys, and so making them both act from one row or for connecting the manuals with the pedals. The most frequent coupler is that attaching the Swell to the Great. It is used to obtain swelling power for the Great. The pedal couplers *Swell to Pedal* and *Great to Pedal* will be also in constant requisition.

27. Another class of couplers is that supplying upper or lower octaves, either on the same or on another manual. Effective as such devices are for certain passages and arrangements, they are, alas, often resorted to by builders as an expedient in rectifying a want of brightness or fulness, which the genuine pipe-work of the organ proper has failed to achieve. The real value of these couplers will be closely discussed in the chapters on Colour.

28. Amongst the other mechanical contrivances are composition pedals (for the feet) or pistons ("buttons") for the hand;—often both. Their function is to throw in and out whole sets of stops, and they sometimes provide suitable pedal organ in addition to the manual stops.

29. Occasionally the piston combinations differ from those of the composition pedals, thus giving a greater gradation of power throughout the whole instrument. Amongst modern inventions for tone-colour control are a series of little "*key-touches*" placed over each keyboard. Their advantage over the pistons is that their action is more natural as they are pressed down by the fingers exactly in the same way as the manual keys themselves. The black keys of the manual are cut away slightly at the back to admit of the freer action of the "*touches*." Usually all these contrivances bring in and out "*fixed*" combinations, but more modern devices exist whereby the player can fix *his own* combinations previous to performance. Occasionally some of the pistons and pedals have fixed combinations, whilst others are "*adjustable*." All this entails a further tax of the memory of the player, and the "*adjustable*" devices cannot be said yet to have obtained general acceptance.

30. The French organs are controlled by an altogether different system—that of "*Ventils*." Each manual is divided into two main divisions:—

The
French
Ventil
System.

- I. Flues.
- II. Reeds, Mutations
and Mixtures.

Class II. being on a higher wind-pressure. Any or all of the Reeds, Mutations or Mixtures may be drawn *but will not speak* until the corresponding ventil-pedal be put down. For instance,

if the full organ be drawn, all the flues will always speak, but not the Reeds, Mutations and Mixtures. These will not come into operation until their proper ventil-pedal be put down, which lets the wind into their chest.

31. The Ventil system is not very popular outside France as it incurs a considerable amount of hand-registration. This, in itself, has achieved in the past for the French organists much greater individuality and distinction as colourists, the English players having become too much tied to the composition pedals and pistons for their combinations.

32. Another mechanical device which obtains chiefly on the Continent is that known as the Crescendo Pedal (Roll-Schweller), a device which must not be confused with the Swell Pedal. It consists of a "roller" contrivance, placed for convenient use by the foot, which

**The Crescendo
Pedal**

when rolled, gradually adds the stops from the softest up to the full power of the instrument. It is brought into play by a stop-knob. The effect is applied to all the manuals, and the stops then drawn are nullified until the "Crescendo-pedal" action is released by the inplacing of the stop-knob. One of its most effective uses is in gradually building up the climax over a pedal point in a fugue. The wheel has also an inverse "diminuendo" action.

33. Great changes have taken place in the management of colour-changes. The old heavy draw-stop action has been much lightened by the application of pneumatic aid. The stop-handles, however, seem likely to be superseded by the

**Stop-keys,
or Tabs.**

"tabs," or "stop-keys," which are ranged over the keyboards, as changes are thus effected much more quickly. In large instruments, the tabs constitute practically an extra keyboard on which as much

practice will probably be required as on the ordinary *keyboards*. They are placed according to their pitch, class and manual, and occasionally a colour-scheme is used to facilitate placing. They should always be arranged in crescendo scale, and open out like a book, the lower pitches and the softer stops being in the middle. This accords with the more prevalent custom of arranging the composition-pedals to Swell and Great, the fullest combinations being placed at the outside. The tabs should be as wide as the ordinary keys, so that they can be fingered with the same ease and measurements as chords on the manuals. Combinations can then be memorised and fingered just as are certain harmonies on the keyboards.

34. A Melody Attachment is a somewhat rare device. The manual which has the solo-stop must be coupled to the accompanying manual. The solo-stop keyboard is to be used by both hands, and the device is so ingenious that the highest note of the harmony is heard on the solo-stop, the lower parts having only the accompanying tone of the coupled manual. It is only suitable for very special passages, the highest part being always legato. This contrivance was patented by Mr. Thomas Casson, of London. A somewhat similar arrangement was followed by Mr. Hope Jones in his so-called "second touch." Any note pressed so as to pass deeper than the "first touch" received additional tone. The idea is very ingenious, but is not yet widely recognised as a legitimate asset in organ music.

35. It is now time to discuss briefly the various actions, and for this purpose a short historical survey will be helpful. The introduction of part-writing in the Middle Ages dealt a fatal blow at the old "organ thumper" (*pulsator organorum*) as he was called, and the builder was then called

upon to supply a keyboard on which a greater agility was possible and one on which several keys could be played at once. It is noteworthy that the transition to finger-keys synchronises with the transference of organ-playing from the hands of the priests to those of skilled musicians.

36. With the increase in the size of the organ, the difficulty of overcoming the distance from key to pipe was solved by the application of very light wooden slips known as "trackers." Of the four actions now in use, the *tracker* is the oldest, the simplest, and the most perfect. Consisting entirely of wood-work, it conveys more faithfully than any other medium all the subtleties of the player's most finished touches. Every variety of key-attack is sympathetically reproduced by it, but this action is not possible for large organs, as there is naturally a limit to the power of the player's finger. It still remains, however, the best action for small instruments.

37. The desire for larger organs and greater rapidity of touch was continually increasing, and it would indeed have been strange if the passage of time had marked no changes in the action from keyboard to pipes. It is not to be supposed that so fascinating a problem dealing with the ever greater demands made on finger-agility should not have attracted the attention of many scientists from time to time.

38. It was not, however, until 1839, when J. Spackman Barker invented the pneumatic lever, a small bellows placed behind the key, that great progress was made. This pneumatic-lever action, which retained some wood-work, but took much of the weight off the keys, opened a new era in organ playing, and although inclined to slowness and inequalities at first, in its improved forms it is still

regarded by many as possessing the merits of the sensitively registering tracker together with the additional charm of lightness of touch. But the remarkable adaptability of the tubular-pneumatic system from an organ-builder's point of view brought it quickly into very general use, and the possibility of heavy-pressure solo-reeds of a scale impracticable on a tracker organ, proved so alluring that it was some time before players realised what they had lost in the reproduction of sensitiveness of touch and key-attack.

39. When the tubing is short, little, if anything, is forfeited in precision of attack and release, but if the tubing be of considerable length, and contain awkward bends, the music cannot fail to be blurred and smeary ; all sense of rhythm is gone, and clearness of part-writing is not to be even looked for. Nor is this all ; for occasionally the pipes placed in the most distant parts do not even get their proper speech.

40. On what lines then is improvement in the touch of large instruments to be sought ? Probably by looking both backwards and forwards :

**The Electric
Action.**

backwards, to the perfecting of the Barker pneumatic-lever, and forwards to the application of a fresh agent, viz :—electricity. Let it be noted in passing that there is no such thing as a purely electric organ.* Just as Barker combined pneumatic with tracker, so Péschard united the pneumatic-lever to electricity. The electricity covers any distance instantaneously, and herein triumphs completely over the tubular action for organs where the distance to be covered is considerable. Variety of attack is not possible as with the tracker action, but unanimity in sound-response and precision of

* For further information, see Hinton's "Story of the Electric Organ" (Simpkin, Marshall & Co.), and Fink's "Electrische Orgeltraktur" (Auer, Stuttgart).

attack ; clearness of part-writing and promptness of release ; lightness of touch together with no limit other than acoustical to the scaling and position of the instrument ; all this will probably be conceded to atone entirely for any slight sacrifice in variety of key-attack.

41. Truly in no direction has the perfecting of the organ made greater strides than in the improvement and lightening of the touch. From the organ "beating" and clenched-fist treatment of the mediæval instrument to the light finger touches of the pneumatic and electric actions is indeed a long cry, and the story of the gradual rise in efficiency of the organ key is plainly set forth in the organ music composed from century to century. The organ players were ever ready to avail themselves to the full of any fresh improvements made by the builders, and indeed in many cases the players must have anticipated the builders, for it is a matter of great wonder how the organists of the seventeenth and eighteenth centuries ever played their compositions *at all*.

42. During the perusal of this volume, the reader cannot fail to perceive how impossible it is to completely separate the various subjects discussed

**Necessity of the
Broad View.**

under the different chapter headings. So vitally is each question bound up with a number of other considerations, that even general statements of æsthetic and artistic dogma will continually be subject to modifications on account of mechanical and acoustical considerations. Just as the music of the early English and Continental organists is indelibly associated with a cumbersome woodwork action, so it is impossible to dissociate the methods of fingering in vogue forty years ago from an action still heavily harnessed with woodwork couplers. Just as subtleties of touch are impossible on such an action, the variety of key

attack mentioned in the next Chapter will be equally out of question on a slow pneumatic touch or an instantaneous electric action. The questions of *tempo* and *style* of the older music can only be satisfactorily resolved by reference to the instruments of the period in which the composers lived. The enquiring student must be prepared to consider all sides of the question carefully before applying any statement to his own particular instrument.

43. *Quot homines, tot sententiae* and the inexhaustible variety of instruments is one of the chief, though tantalising, charms of the organist's art.

CHAPTER III.

TOUCH.

(A) MANUALS.

44. Perhaps one of the subtlest distinctions in dealing with keyboard instruments is the question of touch. Difficult as the question is, it is all-important to the player of high aims. For the eradication of wrong methods and unnecessary exertions, which have been inculcated, must always be associated with much pain and suffering.

45. The subject divides itself into two sections which may be briefly stated as the requirements of the key and the manner of obtaining them.

46. *The requirements of the key* are decided by the nature of the mechanism. Whereas the piano-forte key is a lever provided to impart motion of various kinds to a hammer, which in its turn passes it on to the string, the organ key is a lever for the sole purpose of opening and closing a pallet.

The Requirements of the Key.

The pallet is a long narrow lid exactly covering an orifice in an air-tight compartment, which, when opened, admits the air pressure to the pipes. Opened by the downward pressure of the key, it is closed by a spring as the key is released. As the pallet has to move downwards against the force of the wind, it follows that a considerable pressure must be used at the key surface when the action is of the tracker (woodwork) species.

47. The important point to notice is the absolute necessity of *promptness* in admitting the air to the pipe in question, and of equal smartness in cutting it off. The ear must be the judge of this, and a little experiment will shew that what the key requires is simply *pressure* smartly applied, firmly sustained, and suddenly removed. It is a curious fact that the organ itself will resent a slovenly release by cyphering, which only a smart blow at the key will then remedy. A pressure not supplied with sufficient promptness in attacking the key will result in a squeaky enunciation of the sound, and anything not sufficiently decided in removing the pressure will produce an unsatisfactory sound.

48. A student with some knowledge of voice-production will see the full force of this at once, but the best course for him is to prove it at the keyboard. Let him make an experiment on a magnified scale by putting his hands on the keys before the wind has properly entered into the bellows, reservoirs, and wind trunks of the organ (that is, before the wind is actually on the pallets) ; let him hold them there while the full wind comes on.* A disagreeable shriek will then precede the entrance of the full tone. If the hands still remain there while the wind is allowed to go out (through non-continuance of the work of the blowing appa-

* Some estimation of the amount of key-resistance may be obtained in this way. See § 54.

ratus) the player is rewarded by a pitiful wail, worthy only of one of Dante's lost spirits. All this happens in a minor degree with a player who has not acquired the proper organ touch, and it is equally unpleasant to a trained ear.

49. The amount of pressure required by the key will vary with different organs, with tracker, pneumatic and electrical actions, with different manuals, with different couplings, and even on the same manual with different pressures of wind, but *the principle of pressure is the foundation of all organ touch.*

50. The right method of producing sound on a moderately light action, either pneumatic or tracker, is an exertion of the finger and hand, taking care that the forearm is absolutely free from all rigidity. A heavier action would entail more hand-exertion, whilst on a very light pneumatic or electric action, pure finger touch would be possible.

51. For sustaining the sound it is unnecessary in all cases to continue the *initial* exertion, and it is often quite sufficient for the finger or hand weight to merely rest on the key. *Decisiveness* must be one of the chief factors in organ touch, but it must never be confused with muscular rigidity.

52. The student must take the greatest care to allow the arm to support itself quite freely, and must guard carefully against any downward pressure of arm-weight as this is absolutely fatal to all agility. Too much importance cannot be placed upon the continual freedom of the hand and arm-muscles. The want of this will result in a tired and strained feeling of the hand after a brief period of work. The feeling of freedom is best obtained when the fingers are working, by encouraging a feeling of weight at the elbow. In

nearly all cases, both on the pianoforte and the organ, at least one-third more exertion is used than is necessary.

53. This was apparently the fault of a great many of the old players. So much so, that one of the results of the heavy old

**A Fault of the
Old Players.**

tracker action was that it inaugurated an improper method of using the arm in the putting down of the chords, in so much that one or two eminent performers of the older school, apparently indulging in a muscular grip of the arm, produced a complaint analogous to what is termed by doctors a "blacksmith's arm."

54. It is necessary first to discover at the keyboard the exact amount of resistance on the part of the keys of any particular instrument so as to *economise* energy. The fingers should be feeling the surface of the keys and the attack should be

**Amount of Key
Resistance.**

made by beginning at the key surface. High finger-raising is generally unnecessary and often detrimental to organ-playing, and (as we shall see later on) the legato touch is best acquired by keeping the fingers always touching the key-surfaces—and not raising them at all. The wrist should be slightly above the level of the finger-knuckles for ordinary touches ; but heavier touches will require a higher wrist position in proportion to the increased key-resistance.

55. Whilst it is true that the column of air in the tubular pneumatic action, being an elastic body, is more variable than the tracker

**Differences
in Attack.**

woodwork, yet even in this case the *attack* of a note may be influenced in many ways. It frequently happens on a certain organ known to the writer that even expert organists coming to it for the *first* time, hardly ever adopt the necessary attack, and the

result is a very squeaky tone-production instead of the usually pellucid treatment of sound the organ gives forth in the hands of its own regular player. Not that such a slow attack is to be recommended as of artistic value, but it clearly shews that the attack *does* make a difference, and these differences can be used artistically, certainly in two, and on many organs in three, varying grades. That is, the attack will vary in,

- (a) smooth work,
- (b) clear work,
- (c) staccato work.

One of the drawbacks of the electric action seems to be that it is so perfectly prompt that it does not give any variety at all in attack.

56. The *release** is capable of even greater variety and the following list gives some of the touches most frequently used by the best exponents of the art.

Varied
Release

A. *Connected.*

1. Legato.
2. Legatissimo or Portamento.
3. Glissando.

B. *Disconnected.*

4. Staccatissimo.
5. Brillante or Mezzo-staccato (semi-detached).
6. Marcato ($\frac{3}{4}$ length).
7. Non-legato.
8. The action of the hand and arm used for rapid changes of manuals, or of the body in releasing long final chords on heavy organs.

* Of course, the release itself must always be absolutely prompt (*see* § 47), but release here refers to the relative length of sound and the varying amount of separation in the flow of sound.

57. As a rule, matters of touch are generally left entirely to the player. However, printed touch indications are by no means uncommon and the following examples will show a few of the ways in which the various touches are marked.

Ex. 1.

LEGATO.

Adagio.

MERKEL, Sonata, No. 8.

Ex. II.

LEGATISSIMO.

Moderato.

From the Passacaglia of the same.

The musical score is for a piece titled "The Merry Widow" (No. 1). It is in 3/4 time and the key signature has two sharps (F# and C#). The score is written for three parts: a vocal line (soprano or alto), a piano accompaniment (right hand), and a piano accompaniment (left hand). The vocal line begins with a treble clef and a key signature of two sharps. The piano accompaniment (right hand) begins with a treble clef and a key signature of two sharps. The piano accompaniment (left hand) begins with a bass clef and a key signature of two sharps. The tempo is marked "Allegretto". The score includes a first ending marked "I. f" and a second ending marked "&c.". The piece is composed by Franz Lehár.

Pedale sempre legato.

Notice the double slurring in the treble chords.

See also Exs. XXX. and XXXI.

Ex. III. THUMB-GLISSANDO.

D'EVRY, Meditation in F.

III. Swell, Oboe + Sub 8ve.

R.H. II. Flute 4.

I. 8ft. *ritard.*

Soft. 16 only.

Ex. IV. STACCATISSIMO.

J. E. WEST, Song of Triumph.

Allegro.

Gt. to Mixt.

No Pedal

Ex. V. BRILLANTE or MEZZO-STACCATO.

J. BONNET, Étude de Concert.

Allegro con brio.

Gd. O. Fonds 16, 8, 4. Anches 8, 4. et Mixtures.

fff

&c.

Ex. VI. STACCATO.

WIDOR, 4th Symphony.

RÉCIT., Flute de 4 et Bourdon, 8.

Allegro vivace $\text{♩} = 120.$

R. { *pp*

&c.

(No Pedal)

Ex. VII.**MARCATO.**

RHEINBERGER, Sonata, No. 16.

Con moto. ($\text{♩} = 116.$)
poco meno mosso.

Gt. ff

tr.....

rit.

&c.

Ex. VIII.**NON-LEGATO.**

RHEINBERGER, "Peace-Feast" Sonata, Op. 20.

Adagio. ($\text{♩} = 56.$)

*Full Gt.
without
Mixtures.*

&c.



THE ORGAN
IN THE TOWN HALL, MANCHESTER.

Ex. IX.

LEMARE, Symphony in D minor.

II. (Gt. Diaps. 16, 8 and Flute 4) to Full Sw.

Allegro giusto. (♩ = 108.)

No Pedal.

Ex. X.

FORE-ARM CHANGE.

GUILMANT, Caprice in B flat.

Allegretto. (♩ = 104.)

I. Bourdon et Flute harmonique.

II. Salicional de 8.

Bourbons de 16 et 8, Flute de 8.

Ex. XI.

TSCHAIKOWSKY, Intermezzo from Suite, Op. 32.

Arranged by E. H. LEMARE.

III. II. III. I. III. II. III. I.

p

St. Br. St. W-Wind. St. Br. St. W-W.

Soft 16 and 8.

58. Independently of these classes, there are innumerable grades betwixt and between; in fact, there are as many intermediate ways of touching a note on the organ as there are notes in the Indian scale, a scale which possesses innumerable sounds in between our semitonic steps.

59. The above classification of touches may be a matter of surprise to some readers, especially to those who use the legato-touch to the exclusion of all others. Such a course is lamentable, inasmuch as the ear imperatively demands relief, whilst phrasing and rhythm are necessary to satisfy the requirements of the intelligence. The rhythmical feeling is too often totally absent from much so-called organ-playing, and in place of it a shapeless flow of sound is offered. This unacceptable product is usually produced by much shuffling of fingers and feet and is suggestive of nothing so much as the old church barrel-organ.

60. This deplorable state of things has been brought about by many causes, the chief being,

probably, the undue preponderance of attention, information, and exercises (many quite useless) for the obtaining of the legato touch. Very little information on other touches has been forthcoming in the past. Many are ignorant of their highly artistic value, whilst others, alas, wilfully reject them.

61. However, since rhythm, variety, contrast, brightness, symmetry and meaning are now looked

**The Legato
Touch.**

for as important requisites in organ-playing, the failure of the followers of the legato-cult is inevitable. Let the student cultivate all the different touches enumerated above, and let him invent others if he can. He will find that both ancient and modern music call them all into use. Bach is said to have played with seven or eight different touches, and this on heavy, cumbersome old actions, and there never was a time when genuine organ composers did not make their appeal to the heart as well as to the mind. X

62. By no means let the student be tempted to undervalue *the legato touch*, or to neglect its cultivation, for it is the main touch of the organ. The Italians have a saying to the effect that, "He who cannot join his notes cannot sing," and the same acquirement must ever be the *sine qua non* of a good organist. Let the student proceed on the lines of sound voice-production, and first get one good tone before he attempts to join a second. This is much easier on the organ than with the voice, although the same principles apply. He should listen critically to the attack and release of the sound; must carefully note how much pressure the key requires, and, in order to avoid unnecessary energy at all times, must know the correct muscular exertions.

63. The *legato touch* should be first practised with slow passages and the simplest fingering. It is best acquired with the fingers only very slightly

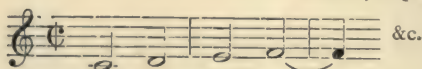
curved. The old school of legato-players used very flat fingers—a sort of clinging-touch, the fingers always feeling the keys. As a matter of knowledge, pianoforte players like Cramer and organists like Samuel Sebastian Wesley did not approve of any upward movement of the fingers ; in fact, Cramer, in teaching the art to his pupils, used to make them play many of his studies with a penny piece on the hand, and Dr. Wesley was extremely indignant at any upward action of the fingers.

64. Muscularly, the action is this :—the fingers supply the connection, whilst the hand overcomes the key-resistance. The importance of listening intently cannot be emphasised too strongly, and the student of this touch is advised to think of each note in a two-fold manner.

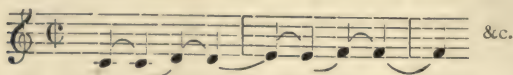
- (1) as the end of one phrase
- (2) as the beginning of the next.; thus

Ex. XII.

BACH, Fugue in C.



may be felt thus :—



65. No other instrument has such sharply defined sound-blocks, the nature of which renders their perfect conjunction so difficult. The resistance of the organ-key and the speed of the passage will always influence the touch. In quick *legato* passages the fingers will assume a more rounded position, and in very fast scale-work, in order to prevent a blurred result, the "brillante" muscular action must be used to secure the *legato* effect. Organs with very sluggish actions will need a continuous application of this touch in order to produce even a clear *legato*.

66. The question of *tone-colour* too has an important bearing on matters of touch. The prompt line with the thick edges of a large Open Diapason register is a quite different thing to bind together from the sharp thin edges of the more slowly-speaking string-stops. It is no use attempting to play rapid movements on stops like the ancient Gamba, etc. The percussive attack of the Trumpet-tone requires widely different treatment from that meted out to the liquid tones of the Gedackt and Flute type, the easiest of all sounds to join. The difficulty with the Gedackt-Tone lies rather in the opposite direction, viz. :—the prevention of a blurred indistinct effect. Clarinet-Tone requires considerable finesse to bind, whilst the Tuba is so difficult to join smoothly that *legato* is scarcely demanded from it.

67. The immense volume and number of sounds emanating from a full organ is naturally more difficult to control than the sound of a few quiet stops. Considerable nerve and confidence is needed by the player to keep his head above the sound waves, as it were, and not allow himself to be buried beneath a Babel of his own making. By thinking of alternate extremes, the whole sound-mass may be more easily encompassed and controlled.

Ex. XIII.

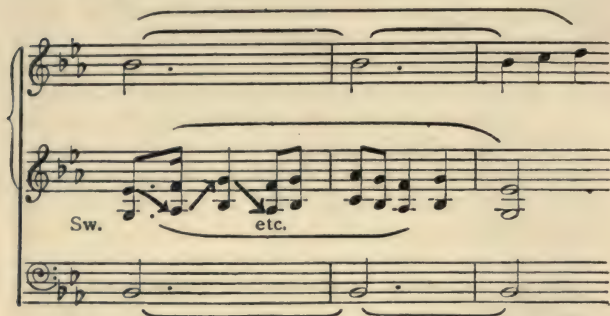
MENDELSSOHN, 1st Sonata.

Allegro Moderato e serioso.

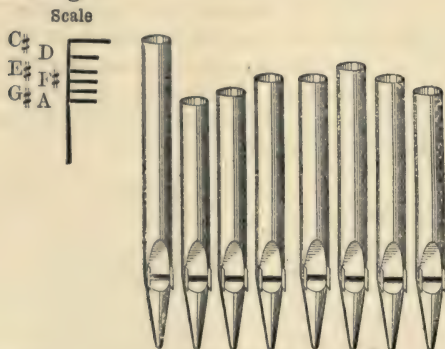
Ex. XIV.

J. LYON, Sonata in C minor.

Solo, harm. ft. 8.



68. Granted a prompt action, the fingers should not leave the keys until the required sound is heard. One should be always thinking through the pipes, as it were. Thus, the well-known Wesley melody would appear to the earnest student of organ tone and touch almost as pictorially as the following :—

**Ex. XV.**S. S. WESLEY,
Larghetto in F sharp minor.

69. The whole question of detached touches is one of *release*—how much sound and how much silence (*i. e.*, separation from the next sound). The difference between the connected and the disconnected touches is that the finger work is the basis of the *legato*, whilst the hand is the principal factor in the others. ✓

The Detached Touches.

70. Before entering on the discussion of the various detached touches, it is necessary to state that the question of *tempo* is all-important in their application. Whilst a moderate rate may be assumed for the purpose of classification, the student must treat the indications as merely approximate for much faster or slower *tempi*. Thus no difference could be made between *brillante* and *marcato* in very fast times; whilst on the other hand, in very slow pieces the *marcato* touch will probably be seven-eighths sound and the *non-legato* something like fifteen-sixteenths. So that the following classification must be regarded as only a rough approximation for the purpose of securing greater distinctions between the various detached touches. X

71. By far the most commonly used touch next to the *legato* is that of the "hand-staccato" or *brillante* touch. It is particularly applicable to toccata

The Brillante Touch.

work and, indeed, to all quick and brilliant passages. The hand flies backwards and forwards through an angle of about 45 degrees with the wrist as a pivot. On tracker-actions, the result is much more distinguished even than on pneumatic; for then the unusually sudden opening of the pallet gives a curious "ping" to the attack. This charming scintillating effect may indeed explain the popularity of the toccatas in early times and nowadays the writer seldom hears a toccata on a pneumatic action without some secret longing for the more brilliant attacks of the tracker-organ keys.

Some writers attribute the origin of the name "toccata" to the characteristic effects of such a touch. On the other hand, if the name be connected with "tucket," we still must associate a sharply-tongued sound-emission with it.

72. The *brillante* or toccata touch is frequently made too short and crisp, and the larger the scale, the less crisp it should be. The tone of open metal pipes tends to intensify staccato effects, whilst Gedackt-Tone may receive with advantage a rather crisper *brillante* touch. This touch is best secured by playing with slightly curved fingers almost stroking the keys with what a celebrated German conductor once called the "meat" of the finger, *i.e.*, on the soft flat part of the finger-pads.

73. The touch is well suited to all the Full Organ tones, and it may be successfully applied even to whole movements on the reeds alone.

Ex. XVI.

Allegro non troppo.

LEMMENS, Fanfare in D.

Gd. O. Anches de 8 et 4.

f Ped. 16, 8, 4.

74. Certain stops possessing consonantic utterance gain immensely by the application of this touch. With such treatment, the harmonic twelfth of the Clarabella in the treble rings out clear and sweet like a silvery bell.

75. The *marcato* touch in moderate tempo gives the note about three-quarters of its time value. It thus occupies an intermediate position between the *brillante* and the *non-legato* touches. It serves to bring out a series of notes in an accented manner. The effect can be easily secured by playing a melodic phrase leisurely with one finger on the Great Trumpet, or, better still, on the Solo Tuba, a class of tone to which it seems particularly suited.

Ex. XVII.

GUILMANT, 3rd Sonata.

Meno Vivo.
Quasi Recit.

fff Tuba Mirabilis.

32 P.

32 ft.

Ex. XVIII.

REGER, Choral Prelude.
"Freu' dich sehr."

Ziemlich lebhaft.

8ft., 4ft.

II. (Sw.)

I. (Gt.)
f (8ft., 4ft.)

76. The *marcato* touch is also excellent against smooth running counterpoints, causing the broad theme to stand out in even greater relief.

Ex. XIX.

(Chorale in Tenor.)

G. BOHM, Variations on

"Auf meinen lieben Gott."

The musical score for Ex. XIX is written for a tenor voice and organ accompaniment. The top staff is a tenor clef in 4/4 time, showing a chorale melody. The bottom staff is a bass clef in 4/4 time, showing the organ accompaniment. The organ part is divided into two sections: 'Manl. only.' (Manual only) and 'Sw.' (Swell). The 'Manl. only.' section features a series of notes with accents, and the 'Sw.' section features a series of notes with accents. The score is marked with 'Manl. only.' and 'Sw.' and includes a '&c.' at the end of the organ part.

77. Whereas in the *brillante* touch the mezzo-staccato is for its own sake, the use of the separation in the *marcato* is solely for the object of obtaining the emphasis by a clean attack for each note. The more stress required, the greater must be the separation. The result is that the attention of the hearer is called to each note in turn, in other words a "faked" accent is applied.

78. The *non-legato* touch is of great beauty and usefulness. It supplies just as little as possible

The Non-Legato Touch.

separation for each note from its fellow ; whilst the nearer to the *legato* in point of detachment than all the other disconnected touches, the difference between it and the *legato* is as great as that between black and white.

79. For running passages, whether in treble, bass or inner parts, for soft, happy and gently-expressive solos like that by Widor below, where the application of the *tenuto* effect would be too exaggerated ; for pleasing relief from the *legato* touch as well as for all passages where clearness and brightness are desirable without the crisp effect of staccato ; for

all these and in many other cases this touch is invaluable. It is performed by only a slight movement of the fingers letting the wrist do the rest of the work.

Ex. XX.

DUBOIS,

Moderato serioso. (♩ = 76). Prelude & Fugue in D minor.

Gd. O. *f*

No Pedal.

Ex. XXI.

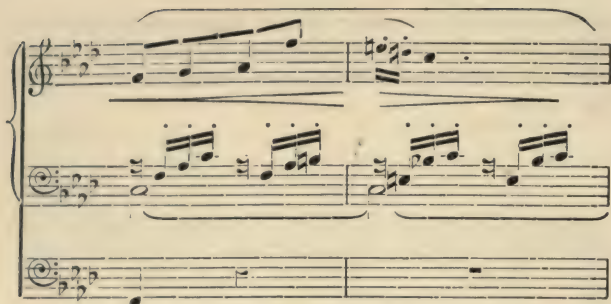
WIDOR, 5th Symphony.

Allegro cantabile. (♩ = 96).

Sw. Oboe.

Ch. flutes 8, 4.

Ped. 16, 8.

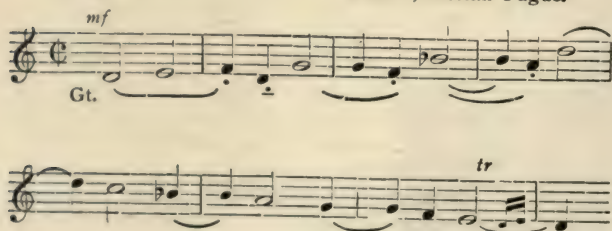


80. The *non-legato* is somewhat analogous to the "Spianato" applied by Liszt to certain passages when he desires all the notes to be equal and unaccented—square, not round, and it is sometimes described by piano teachers as "playing out" every note, instead of joining them. The effect is particularly useful to the stopped-tone, helping it to a somewhat more agile speech, whilst on certain clear flute stops it easily suggests the analogy of a string of beautiful pearls. Applied to single notes in the course of a legato phrase, it conveys a delightful sense of rhythm and gentle accent.

Ex. XXII.

Allegro moderato.

BACH, Dorian Fugue.



81. The *staccatissimo* is not of frequent application. It occurs in three forms

- The **Staccatissimo.**
- (1) with single notes,
 - (2) with a complete chord,
 - (3) chords against a running part.

In the first form it is most effective in the upper part of the keyboard, and is generally applied to the final note of a brilliant running figure, the final sound being thrown off in a rotary manner by the hand.

Ex. XXIII.

BACH, Choral Prelude.

"Valet will ich dir geben."

Allegro moderato.

&c.

Ex. XXIV.

STANFORD,

Fantasia and Toccata, Op. 57.

Allegro assai.

f Gt. &c.

No Pedal.

82. Fully detached chords must be played with considerable firmness so as to ensure a fully opened pallet. The application of staccato chords has to be strictly limited in unacoustic places, but in resonant buildings, staccato chords, used judiciously, have a very fine effect, as they evoke the echoes from the building in a more effective way than a long sustained chord, however promptly released. In the following example, the second chord in the first, second and fifth bars, although not so marked, will only permit staccatissimo action at the tempo marked by the composer.

Ex. XXV.**F. BOROWSKI,***Allegro con fuoco.* (♩ = 152.)

1st Sonata.

The musical score for Ex. XXV by F. Borowski, 1st Sonata, is in G major (one sharp) and common time (C). It consists of two systems of three staves each. The top staff is for the right hand, the middle for the left hand, and the bottom for the pedal. The first system has a 'bis.' marking above the first bar and a 'Gt. f' marking above the second bar. The second system has a 'bis.' marking below the first bar. The music features detached chords and staccatissimo action as described in the text.

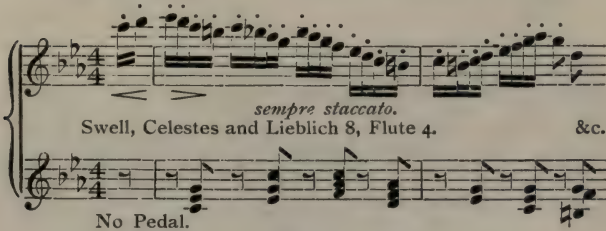
83. Staccatissimo for quick running passages can only be applied on the softest stops, preferably of a Flute or Gedackt type.

Ex. XXVI.

Allegro. (♩ = 112.)

LEMARE,

Scherzo Symphony in D minor.



sempre staccato.
Swell, Celestes and Lieblich 8, Flute 4. &c.
No Pedal.

See also Schumann's Study in C minor and Canon in B minor, for Pedal-Piano.

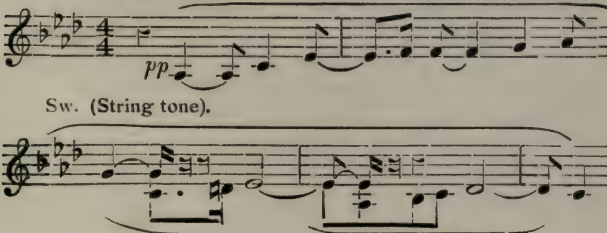
84. The *legatissimo* effect is of exceedingly rare application, but when appropriately used the device has a distinctly emotional value. It is most suited to solo stops of a mezzo-piano scale, and the melody should be of a languishing character. The notes are allowed to overlap very slightly, but the release must be still prompt and very precise. Any other key-release invites "cyphering" or, at least, improper tone-emission.

Ex. XXVII. *

Sehr langsam.

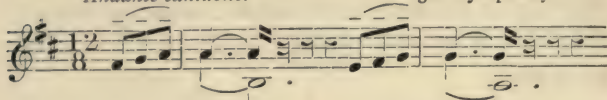
WAGNER,

Prelude to "Parsifal."



pp
Sw. (String tone).

* Or the upper note may be held its exact value, whilst the lower one slightly anticipates its beat.

Ex. XXVIII.*Andante cantabile.*TSCHAIKOWSKY,
5th Symphony.**Ex. XXIX.****Poco lento.*KARG-ELERT,
Passacaglia in E flat minor.

Ch. Ged.

rall. molto.

Sw. 4ft. and 16. *espress.*

L.H.
Sw. Oboe and Trem.

Ped. 16 (with soft 8).

85. The effect is somewhat analogous to the *portamento* of the vocalist, although it is much less sentimental and consequently more suitable to the organ. Another *legatissimo* effect, which cannot be obtained to anything like the same extent on any other instrument, is the following—

Ex. XXX.*Andante.*J. DURAND,
"Feuille d'Album," Op. 4.

mf RECIT.

&c.

* For examples of the reverse *legatissimo* treatment (*i.e.*, Crescendo Portamento effect for a rising interval), see H. W. Nicholls' Triple Fugue, Op. 30, No. 11 (pp. 12 et seq.).

Ex. XXXI.

MAX REGER,

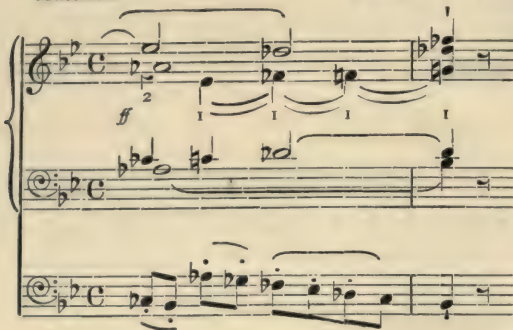
Prestissimo.

"Capriccio," Op. 65.

Gt. *f* *crescendo.* &c.

86. The *glissando* touch most often falls to the thumb ; it is used either on the same manual or on a lower keyboard. It is equally applicable to the other fingers. (See examples lxviii, lxxiii, and lxxiv.)

The action for the thumb-glissando is this. The hand is raised from the wrist until only the tip of the thumb is on its key. In a rising scale, a horizontal movement of the wrist will place the middle joint of the thumb on the next key, when the downward motion of the hand will give the thumb its normal position on the new key. In a descending passage, the raising of the right wrist will place the middle thumb joint over the adjacent key, which is struck by this joint, by a downward wrist motion. The raising of the wrist will then bring the tip of the thumb on to the new key. The knack should be carefully acquired by the student. Those with small hand-stretches will find it particularly useful.

Ex. XXXII.*Maestoso.*BACH,
Fantasia in G minor.

87. The action is easier when the thumbwork is on a separate keyboard. The following example supplies an instance of both thumbs working together in this manner.

Thumbing.

Ex. XXXIII.

LEMARE, Rondo Capriccio.

R.H. fingers on Swell: Voix. Cel., Lieblich, Voix
Humana, Lieb. Bourdon, 16, Trem.

Both thumbs on Gt. (flute, 8), coup. to Sw.

L.H. fingers on Sw.

Pedal (soft 16, 8).

88. A mixture of connected and disconnected touches will often be found advantageous in contrapuntal works. The effect is somewhat similar to stringed instrumental bowing and is well suited to many of the earlier works of Bach, notably the Sonatas which are on the Chamber-Music scale, and naturally call for more attention to detail.

**Alternation
of Touches.**

Ex. XXXIV.

GEORG MUFFAT,

6th Toccata from "Apparatus-Musico-Organisticus," 1690.

Andante con moto.

mf

No Pedals.

&c.

Ex. XXXV.

Lento tranquillo $\text{♩} = 88$
Gt. 8ft., (Sw. coup.)

J. E. WEST, Prelude on
Dyke's Tune "Requiescat."

Sw. mp.

Ped. 16 and 8ft., Sw. coup.

&c.

89. It is important to notice here that the last note of a slur should always be shortened, more or less according to the context and the style of the music. It is then unnecessary to mark this note with any of the detached touches.

Ex. XXXVI.

BACH, Dorian Fugue.



90. As most organ music is harmonic rather than melodic, correctness in attacking and releasing

Release of Chords. chords plays a most important part in the finish and style of an organist's playing.

Perfect unanimity even in the first chord of a piece is very rare.

91. The question of release is a much wider one than that of attack, as we shall see that it involves acoustical conditions. Full-toned final chords on a loud organ have a much more rounded-off and finished effect when released *very rapidly* downwards. This sort of releasing should, however, never be slow enough to reveal the separate intervals of which the chord is composed.

92. Indifferent players frequently release the pedal-note before the rest of the chord giving a particularly unsatisfactory display of screeching upper partials. This must be carefully guarded against. Let the student now test the following three methods of release. Let him take off the (a) chord *upwards*, the (b) chord *exactly together*, and the (c) chord *rapidly downwards*.

Ex. XXXVII.



93. (a) is bad, (b) is satisfactory only in acoustic buildings while (c) is always of good effect. A great deal of practice is necessary before one can hear the full advantage of this method ; for even when the notes are supposed to have been taken off all together the feat is very rarely successfully accomplished. The advantage of this method is that it deletes the higher and more screaming harmonics, and even for soft chords on the Swell or Choir, this releasing is often preferable in places where there is no sympathetic resonance. It is often necessary for the obtaining of a finished effect when the melody is accompanied by detached chords on the left hand and pedal.

EX. XXXVIII.

HEALEY WILLAN, Epilogue.

Molto maestoso.

fff legato.

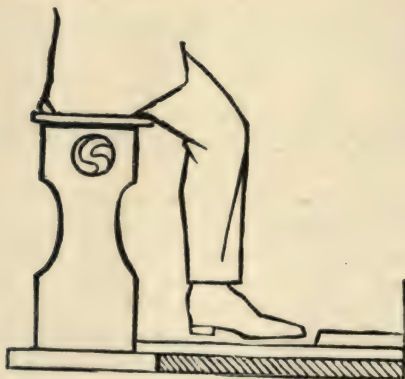
&c.

94. It may be urged that a conductor does not pursue this method with an orchestra ; it is not certain that some do not ; for in a slanting downward beat across from the violins to the double basses it is quite possible that this effect is obtained. It is, however, so much more difficult, nay, often impossible on an orchestra ; but the case is otherwise with the organ. No one musician has such complete control over a large tone-mass as the organist, and with the increased responsibility, naturally more finish is expected.

PEDAL TOUCH.

95. An easy seat is absolutely necessary for the acquirement of good pedal technique. Many students hamper themselves by continually balancing the body on the very edge of the stool. The manuals and pedals should be so arranged by the builder that with an adjustable stool the player may swing his flat foot easily over the surface of the keys. In the correct position with the feet easily suspended, the heels should be on the surface of the long keys (see later) with the toes nearly up to the front of the short keys. It is in the retaining of this comfortable and easy position that the radiating and concave pedal-board is felt to be so much more natural than the straight one.

Diagram II.



96. To absolutely forbid any movement of the knees is to ask an impossibility, as some slight

reaction there is unavoidable ; but all "up and down" motion resulting from a stiff condition of the ankle must be carefully avoided. The body must be in a perfectly easy and loose position ; it is frequently the case that players hamper themselves severely by a rigid position of some muscle of the body or arm.

97. Boots or shoes with moderate toes and soles should be worn. Too heavy boots prevent agility and too thin soles do not offer enough resistance to the key. The tip of the toe and the back of the heel should be used ; the player who uses the sole of his foot instead of the toe will never make an expert pedalist.

Not so

98. The proper heel action when following the toe of the same foot is most easily acquired by thinking of the sharp upward rising of the toe beginning of course with the flat position of the foot. This has the desired effect of sending the heel down smartly and silently.

99. A smaller amount of pressure is requisite for the continuance of the sound, and smart release is as necessary on the pedals as on the manuals. The free and loose position of the ankles, too, must always be preserved, being as important as the easy wrist in manual playing.

100. The pedal *legato* is obtained in four ways ;

- (a) with the two toes or two heels alternately ;
- (b) with the heel and the toe ;
- (c) with the heel of one foot and the toe of the other ;
- (d) with the glissando of the toe.

**Pedal
Legato.**

Ex. XXXIX.

(a) v v or o o (b) o v v o

(c) v v (d) v v

(e) v v o v v o v

The case at (d) is mostly confined to consecutive short notes. The action should be a toe glissando, the shuffle on the sole indulged in by some players being barred as ungainly, often smudgy, and having a weakening effect on the ankles.

101. The various detached touches on the pedals may be performed with any of the above actions.

**Variety of Touch
on Pedals.**

In addition, the repetition of the *same* toe or heel on consecutive notes, long or short, is of frequent application for purposes of touch or phrasing.

102. Far too little attention is given by many students to variety of pedal touch and phrasing; yet without such care their playing can never be really artistic. It is difficult to imagine a pianist or a conductor treating his bass part with so little consideration as some organists mete out to their pedal parts. That composers do look for such

finish may be proved by a glance at the following examples, marked mostly by the composers themselves. Let the student play these extracts over, first with ordinary legato pedalling, and then compare them with a second rendering according to the various touch indications.

Ex. XL. A.—LEGATO PEDAL combined with Staccato Manual Touch.

J. REUBKE, Sonata in C minor.

Allegro con fuoco.

**Ex. XLI. B.—MEZZO-STACCATO PEDAL with
Tenuto Manual.**

H. W. NICHOLL, Op. 50,
Symphonic Poem "Das Leben."

Marcia funèbre. (♩ = 50.)

First system of the musical score. It consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The middle staff is in bass clef with the same key signature and time signature. The bottom staff is in bass clef with a 2/4 time signature. The top two staves are marked with a forte dynamic (*ff*) and the instruction "Gt. ff". The bottom staff is marked with a forte dynamic (*ff*) and the instruction "No Reeds." The music features a mezzo-staccato pedal line in the bottom staff and a tenuto manual line in the top two staves.

Second system of the musical score. It consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The middle staff is in bass clef with the same key signature and time signature. The bottom staff is in bass clef with a 2/4 time signature. The top two staves are marked with a tenuto marking (*ten.*). The bottom staff is marked with a tenuto marking (*ten.*). The music continues with the mezzo-staccato pedal line and the tenuto manual line.

**Ex. XLII. C.—MEZZO-STACCATO PEDAL, with
Non-legato Manual.**

Andante maestoso.

HANDEL,
"Occasional" Overture.

The musical score is written for a grand staff (treble and bass clefs) and includes a separate line for the pedal. The key signature is one sharp (F#), and the time signature is common time (C). The tempo is marked *Andante maestoso*. The score is divided into two systems. The first system features a treble staff with a melody, a grand staff with a pedal line marked *Gt. f*, and a bass staff with a non-legato manual line marked *f*. The second system continues the melody and manual lines, with the pedal line marked *&c.* The notation includes various musical symbols such as notes, rests, and dynamic markings.

Ex. XLIII.

**D.—MARCATO PEDAL, with
Legato Manuals.**

MAX REGER,

Ziemlich lebhaft.

Choral Prelude, No. 11. Op. 67.

II. Man. (Sw.) 8, 4.

f

II. Man. (Sw.) 8, 4.

ben marcato.

Ex. XLIV. E.—NON LEGATO (Expressive)
Touch on Pedals.

HARWOOD, Requiem Aeternam.

Adagio.

mp *mf* *f*

Gt. *f*

3

Ex. XLV.

F.—NON LEGATO (Clear)

Touch on Pedals.

LISZT, Phantasie über
"Ad Nos, ad salutarem undam."

Vivace.

Gt. to 15th.

**Ex. XLVL Q.—PEDAL GLISSANDO, with
Manual Marcato.**

WAGNER,

"Meistersinger" Overture, arr. by E. H. LEMARE.

Sehr mässig bewegt.

Gt. Reeds. &c.

glissando. &c.

Ex. XLVII.

B. HARWOOD, Organ Concerto.

Quasi Recit. *ff*

ff *glissando.* *rall.*

Ex. XLVIII.

H.—PEDAL STACCATISSIMO.

LEMARE. Symphony in D minor.

Allegro. (♩ = 112).

Sw. Oboe and 4ft. Flute only. &c.

Open Diapason (Wood) 16.

103. It has been customary of late years for builders to apply the same lightness of touch to the pedals as to the manuals.

The Amount of Pedal-Resistance.

This is unnecessary and in many ways disadvantageous—apart from the suspense of knowing that the lightest touch of the foot will cause the pedal to sound.

104. The 16-feet tone is naturally more cumbersome to manage than the 8-feet, requiring more firmness and decision, and for this reason alone, some commensurate key-resistance on the part of the pedal is desirable. The extra weight of the foot, as compared with the hand, also decides the question of a heavier touch on the pedals than on the manuals. The slower vibrations of pedal-tone will naturally exert a strong influence on the choice of tempo. Many players do not sufficiently consider the acoustical demands of the 16-feet tone, and passages like the opening of Bach's great Toccata in F are frequently taken at such a rate that the 16-feet tone *does not speak at all*.

CHAPTER IV.

FINGERING.

105. Too little thought is given by students to questions of fingering, yet without a sound foundation in this direction, an

**The Importance of
Correct Fingering.**

adequate rendering of any music is impossible. Time spent in discovering the best fingerings will be well compensated by a surety of touch and clearness of style unattainable in any other way. It is important to decide the fingering of passages before commencing to practise them, and once the right solution of the fingering is arrived at, the passage should always be fingered in the same way.

106. It should here be stated that the greater part of an organist's keyboard technique should be acquired at the pianoforte keyboard, or, better still, on the Virgil-clavier. At the organ, the questions of tone and colour demand so much more consideration and often prove too alluring for the student ever to acquire great finger agility there. He should work through a course of studies by Czerny, Plaidy, Cramer, Beringer, Loeschhorn and others, and he will find the two-part and three-part inventions, together with the "Forty-eight Preludes and Fugues" of J. S. Bach, an excellent and most necessary preparation for his organ work. This may be thought somewhat exacting, but if the student is aiming really high, it is by no means overstating the case. Indeed, all the finest organists both of the past and present times, have been and are almost equally good as pianists.

107. Questions of touch, phrasing, style and even colour will have an important influence on the fingering, but all sound principles of organ

fingering will be based chiefly on the *legato* touch. As with pianoforte playing, a correct and easy position of the fingers over five consecutive scale notes will be the *basis* of all fingering. All problems will be solved by some extension or modification of this hand-placement which must be regarded as the normal type.

108. Developments from this hand position are made in two ways :—

- (a) by extension.
- (b) by contraction.

Ex. XLIX.

BUXTEHUDE, Ciaccona.

Andante con moto.

(No Pedal).

Ex. L.

RHEINBERGER,
A minor Sonata.

Allegro moderato.

(R.H. part only).

Ex. LI.

ARNE, Toccata in C.
Edited by Dr. C. W. PEARCE.

Allegro.

These two devices constitute by far the best style of fingering for the organ as the hand is kept in a quite easy position. A large amount of organ music can be played with this simple fingering technique alone.

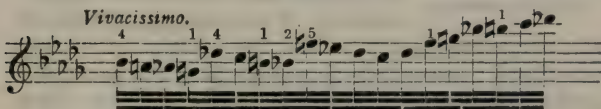
109. No attempt should be made to keep the hand at a stretch greater than a sixth, unless for the purpose of part-playing. Indeed, **On Stretching.** the stretched-hand position should be avoided as much as possible, and the use of a slight rotary action from the wrist will ease very many otherwise tiring and difficult passages.

Certain passages will require a combined contraction and extension action.

Ex. LII.

KARG-ELERT,

Chaconne in B flat minor, Op. 73.



Sw. 16, 2. (without 8, 4).

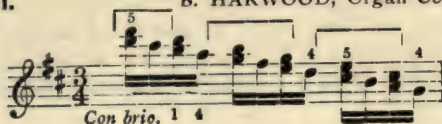
110. Changes of hand position in order to command the whole sweep of the keyboard are also effected by turning :—

- (a) 1 under 2, 3, 4 or 5.
- (b) 5, 4, 3, 2 over 1.
- (c) 3 or 4 over 5.
- (d) 3 over 4.
- (e) 4 under 3.
- (f) 5 under 3 or 4.

and by taking the opportunity of changing fingers on a repeated note, or by changing the hand position during a rest.

Ex. LIII.

B. HARWOOD, Organ Concerto.



Ex. LIV.

B. HARWOOD, Dithyramb.



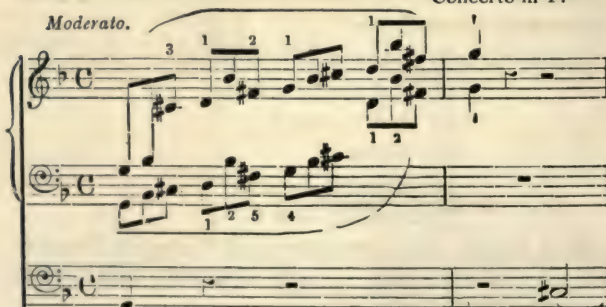
The tailing shews the division between the hands.

111. The turning under of the thumb is best effected after a black note on to a white one, and

**Varying the
Hand-Position.**

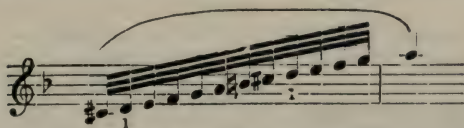
the converse—turning over on to a black key—is equally advantageous. The turning point should be arranged so as to render the change of hand-position as complete as possible, thus reducing the number of rotary actions and keeping the hand position quite stable.

Ex. LV.

RHEINBERGER,
Concerto in F.

EX. LV.—*cont.*

112. In an extensive upward scale passage, the position of the white notes permitting, the right-hand fingering may be rapidly calculated by remembering that the thumb should fall on the fifth note from the highest one of the passage. In a descending scale passage for the left-hand, the thumb will fall on the fifth note from the lowest one.



A similar principle will place the right-hand thumb an octave from the highest note of a rising arpeggio passage if it is a white key, or on the octave from the lowest note of a descending arpeggio passage in the left-hand.

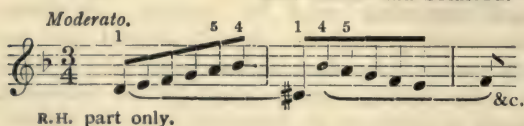
EX. LVI.

SAINT-SAËNS, *Rapsodie I.*, Op. 7.

113. The devices of turning 1 (thumb) under fingers or fingers over the thumb were little used by Bach (if at all); indeed, the important part played by the thumb was completely unknown to the early organists. Not so, the turning of fingers (2, 3, 4, 5) over or under one another—the longer ones over the shorter and the shorter ones under the longer. This was quite a common practice with Bach and his predecessors. The following fingerings, taken from modern publications, shew that the practice is still quite common.

Ex. LVII.

BACH'S Two-Part Inventions with a
Third Part added, Fingered by
MAX REGER and STRAUBE.

**Ex. LVIII.**

C. F. POLLAROLI (1653—1722)
Fugue fingered by ENRICO BOSSI.

**Ex. LIX.**

MENDELSSOHN, Finale, 1st Sonata.



Ex. LX.

CÉSAR FRANCK,
Prelude, Fugue and Variation in B minor,
The Composer's fingering.

114. With the older masters, a favourite way of effecting very rapid changes of hand-position was by the division of the work between the hands. This is especially applicable to *bravura* passages and the division of the passage between the hands is generally indicated by the upward or downward direction of the note stems.

Ex. LXI.

Allegro moderato.

BACH, Toccata in C.

115. Now that touches are so much lighter, this method of fingering is only resorted to when extreme rapidity is desired.

Ex. LXII.

HARWOOD, Dithyramb.

Con fuoco.

116. Passage work and brilliant music should be fingered on the usual pianoforte scale and appoggio system. The thumb may be used quite freely on black notes, but regard should always be paid to the most natural position of the hand—an invariable condition of good fingering.

**Pianoforte
Fingering.**

117. Passages in 3rds and 6ths can be played quite smoothly at moderate tempo with the ordinary pianoforte fingering if the turning under is carefully listened to. Thus in the following example* make the alto C# appear to go to the treble F and the treble E to the alto D.

Ex. LXIII.MALLING, "Paulus"
(Copenhagen)

Fingering by Composer.

Allegretto.

p

p

And so on, throughout the movement.

Ex. LXIV.LISZT, Variationen über Basso Continuo
"Weinen, Klagen."

&c.

118. Such passages, however, are often much improved by the use of the *brillante* touch.

Ex. LXV.

HANDEL, Concerto in G minor.

Variations on a Ground Bass.

Brillante.

f

&c.

Ex. LXVI.

E. H. THORNE, Fantasia in F.

Allegro moderato. (♩ = 63.)
non legato.

119. It frequently happens however, that in complex contrapuntal music, ordinary pianoforte fingering proves ineffectual for a true *legato*. This difficulty is overcome by a system of finger substitution, that is, a sliding change of finger on the same note.

**Finger
Substitution.**

Ex. LXVII.

J. S. BACH, Prelude and Fugue
in E flat (St. Anne's)

(Fingered by Dr. E. NAUMANN.)

Maestoso.

Gt. ff

4 5

3

4 5

3

2

(L. H.)

&c.

See also Ex. LXXVIII.

120. Finger-changing is required for smooth octaves at a moderate rate, but if they are to be played quickly, the semi-detached touch should be applied. On light actions, a perfectly legato glissando touch is possible.

Ex. LXVIII.

E. T. CHIPP,

No. 16 of 24 Sketches, Op. 11

Andante con moto. ($\text{♩} = 80.$)

Sw: Cel: + Bourdon 16
(+ 4 ft. Flute).

Gt. fl. 8.

Soft 16 and 8.

121. In chords where more than two notes fall to one hand, finger-substitution becomes more necessary. The best rule is to defer the substitution as long as possible and then select the finger-change which will produce the most effective alteration in hand-position.

Ex. LXIX.

BACH, Prelude in D minor.

Moderato.

Not 5 4 5 4 5

5 4 3 5

Ex. LXX.

STANFORD, Fantasia and Fugue in D minor
Op. 103.

Allegro moderato.

Not (4 5) (4 5) (4 5) (4 5)

5 4 (3 4) 5 4 5

Gt. *mf*

122. The practice of finger-substitution should only come after the simple fingering has been thoroughly set by the practice of scales, trios, etc. The foundation of the organ style upon this system of substitution through the *too early* practice of hymn-tunes, chants, and other four part compositions is responsible in a large degree for much that is bad in organ playing, resulting in a want of clearness, bad phrasing (if any at all), and a complete lack of rhythmical effect. So great a hold does this habit gain over its devotees, that the author has known players make two or three finger-changes on the same note, and finally end with the

same finger which was there at first. The practice has very little to be said for it, as most hymn-tunes and chants can be quite smoothly played with very little (if any) finger-changing; and this by players with hands of no unusual span.

123. It is interesting in passing, to notice two examples of "hand-substitution."

Ex. LXXI.

MENDELSSOHN, 1st Sonata.

Allegro maestoso. Man. I. *ff*

Clav. II. *mp* &c.

Man. I. *ff*

Ex. LXXII.

R.H. { from the 2nd Sonata. }

Grave. Sw. Oboe Solo. *f* *Andantino.*

Gt. *f* uncoup. Red. Gt. *gradually.* &c.

Ped. to Gt. Ch. Soft Stop.

This is for the purpose of changing manuals quite smoothly. The action is frequently necessary too, for varying the stops, without breaking the music. Naturally it can only take place on a long note or chord.

124. Another important asset in legato fingering is the application of the glissando action, either from a black to a white key, or on two successive white keys.

Glissando Fingering.

Ex. LXXIII.

SMART: Postlude in C.

Con spirito ma moderato.

R.H. part only.

(Large hands may use 5, 4, 3, 2, here*)

Ex. LXXIV.

REGER: Phantasie und Fuge über das Namen BACH, Op. 46.

Vivace assai.

Full Org.

fff
(1st beat omitted.)

fff

p

125. With the use of each hand on a different manual, crossing of hands is of frequent occurrence. This needs considerable mental and physical effort.

The following is one of the most trying instances of this device.

Ex. LXXV.

WIDOR, 5th Symphony.

Allegro.
G. stacc.

ff
P.R. 8

ff

&c.

See also Bach's "Dorian" Toccata; also Liszt's Fantasia, "Ad Nos."

126. An excellent practice for strengthening the control of the hands is to invert the staves: or a two-part "invention" may be taken with the bass played by the right hand an octave higher on a 16-foot stop whilst the treble part is played *loco* on another manual by the left hand.

**Crossing of
Hands.**



THE ORGAN
IN KING'S COLLEGE CHAPEL, CAMBRIDGE.

Ex. LXXVI.

BACH, Two-part Inventions, No. 6.

Gt. Bourdon 16.

Allegretto.

Sw. Horn. (or Oboe, O.D. + Princ. 4.)

No Pedals.

&c.

127. Sometimes the crossing occurs on the same manual. In all these cases it is better to preserve the natural slanting position of the hand, using the thumb as little as possible.

Ex. LXXVII.

RHEINBERGER, Sonata Op. 27.

Grave. ($\text{♩} = 60.$)

M.S. 2

128. Questions of touch, phrasing, style and

even colour all have an important bearing on the fingering, and this must always be borne in mind before finally deciding on the fingering of any passage. For all passages to be played with the detached or *brillante* touches, good pianoforte fingering will serve the purpose. Many modern organ compositions could hardly be distinguished at sight from pianoforte music. (See examples lxx. etc.).

129. The obtaining of a slight accent and phrasing may be made the occasion of *finger repetition*. By repeating the finger used on the note preceding the accent, an extension of hand or change of position is secured without sacrificing the hand position.

Ex. LXXVIII.

P. BUCK, Sonata in E flat,

Andante. (♩. = 72.)

The musical score for Ex. LXXVIII is written for organ. It is in E-flat major (three flats) and 9/8 time. The tempo is marked *Andante.* with a quarter note equal to 72 beats per minute. The score is divided into two systems, each containing three staves. The first system shows a melodic line in the treble and two bass lines. The second system, labeled '(Later.)', shows a similar texture with fingerings indicated above the notes. The score includes various musical notations such as notes, rests, and fingerings (e.g., 2, 5, 25, 5, 2).

130. In *mezzo-staccato* and *brillante* passages, this device will solve many otherwise difficult fingerings.

Ex. LXXIX.

GUILMANT, Sonata in C minor No. 5.
(last movement.)

Brillante.

R. H. part only.

L. H.

Ex. LXXX.

WOLSTENHOLME, Toccata in B flat.

Brillante.

131. The fingering has a distinct influence on style and clearness in rendering. Occasionally just the right amount of separation is secured for a marcato passage by playing it all with one finger, at the same time attempting a certain legato. This is especially the case with trumpet-tone, and stops on heavy wind-pressures.

Ex. LXXXI.

WAGNER, "Rienzi" Overture
arr. by Dr. C. W. PEARCE.

Solo Tuba.

ff to Gt.

132. In the following passage from Mendelssohn's Finale in the 1st Sonata, just the right feeling of accent is secured by allotting the three quavers to the left hand, and dropping the right hand down for the accent.

Ex. LXXXII.

MENDELSSOHN, 1st Sonata.

Allegro assai vivace.

Gt. *f*

L. H.

R. H.

L. H.

R. H.

&c.

133. The thumb of the right hand can be used on the Great, whilst the fingers play on the Swell, "Thumbing." and the left hand is then used either on the Swell (in addition to the right hand) or on the Choir. The thumb of the left hand may be similarly treated. The following example gives such use of both thumbs simultaneously :—

Ex. LXXXIII.

E. H. LEMARE, Rondo Capriccio.

Sw. Vox Hum. Cel. Liebl. Bourdon & trem.

$\text{♩} = 104.$

Sw.
Gt. Wald Flute 8. &c.

Sw.

Ped. 16. 8.

Detailed description: This musical score is for a piano arrangement of a Rondo Capriccio by E. H. Lemare. It consists of four staves. The top staff is for Soprano (Sw.) and features a melodic line with many sharps and flats. The second staff is for Great Wald Flute (Gt. Wald Flute 8.) and contains a series of chords, many of which are marked with a '+' sign. The third staff is for Soprano (Sw.) and contains a few notes. The fourth staff is for Pedal (Ped. 16. 8.) and contains a bass line. The tempo is marked as 104 beats per minute.

134. A part of the hand can be used on one manual, whilst the other fingers are using another manual.

Ex. LXXXIV.

J. S. BACH, A minor Fugue.

Treble part on Manl. IV. Tuba.

R. H.
Alto part on Full Swell.

L. H.
Tenor part on Gt. *f*.

Ped.

Detailed description: This musical score is for a piano arrangement of the A minor Fugue by J. S. Bach. It consists of three staves. The top staff is for the Right Hand (R. H.) and features a treble part on Manual IV (Tuba). The middle staff is for the Left Hand (L. H.) and features an alto part on Full Swell. The bottom staff is for the Pedal (Ped.) and features a tenor part on Great (Gt.) with a forte (f) dynamic. The time signature is 6/8.

&c.

Detailed description: This is a continuation of the musical score for Ex. LXXXIV. It shows two more staves. The top staff continues the treble part on Manual IV (Tuba). The bottom staff continues the tenor part on Great (Gt.) with a forte (f) dynamic. The time signature is 6/8.

J. S. BACH,

Ex. LXXXV.

Close of "Nun danket," Choral Prelude.



135. The fingering of five-part harmony or counterpoint requires a great deal of finesse to secure a smooth and clear rendering.

Five-part Work.

See Bach's Fantasia in G major; Rheinberger's Fugue to the E flat minor Sonata; the Fugue to Merkel's F sharp Sonata, etc; where a great deal of the five-part work falls to the manuals. In quick passages, where any part must be less smooth than another, through the consecutive use of a finger or thumb, it should always be an *inner* part, as slight defects through finger limitations are less noticeable there than in one of the extreme parts.

136. Many organ composers throw much of their manual work into the upper stave, frequently leaving the middle stave blank. This is especially so with Mendelssohn. The player, however, must bear in mind that the mere accidents of writing and printing have no reference to either the keyboard or the hands. The printed notes merely indicate the sounds and the player is left to produce them

in the best manner possible. The allotments to the left hand from the upper stave are generally better when made by phrases rather than by single notes, but the simplest and most restful placement of the hands should always be secured.

Ex. LXXXVI.

MENDELSSOHN, 1st Sonata.

Allegro moderato.

Gt. *ff*

(or 1 2 5)

&c.

See also Ex. LXVII.

137. The constructional formation of the passages themselves will also have considerable influence on the fingering. **Sequential Passages.** *Sequential passages* should receive sequential fingering unless serious displacement of hand by black keys occurs.

Ex. LXXXVII.

S. S. WESLEY,

Choral Song and Fugue in C.

*Allegro moderato.
brillante touch.*

Gt. *ff*

&c.

138. With regard to methods of indicating fingering, there is no reason why organists should cling to an antiquated form of nomenclature which pianists have long since discarded in favour of the so-called "Continental" fingering :—
1, 2, 3, 4, 5.

139. Most of the student's fingering will be practised at the pianoforte keyboard. Unfortunately a slight discrepancy often creeps in here, especially on the "C C to c c c c" organ keyboard. In order to include the extra three or four notes, some builders actually reduce the octave-span by an eighth of an inch, so as to accommodate the key-

boards, it must be supposed, to their stock-sized actions.

140. In general use, a pianoforte octave,—measured from the outer edges of both extremes

Keyboard Measurements. (say C to C)—measures $7\frac{3}{8}$ inches ; whilst on " C C to c c c c " organs the octave frequently measures only $7\frac{1}{4}$ inches. However slight a matter it may seem to the builders, it is of the gravest concern to the organ-players, who thus find their five octaves of keys reduced by $\frac{1}{8}$ of an inch, or nearly the difference of one key on the whole keyboard when compared with the pianoforte. Thus, all surety of touch acquired at the pianoforte keyboard is rendered useless for the organ keyboard.

141. Better far to dispense with the few extra notes, if this is really necessary ; but it is not, if the players stoutly resist any attempt at the reduction of the keyboard with new instruments ; for undoubtedly, it is the prerogative of the players to legislate on the matter of keyboard measurements.

CHAPTER V.

PEDALLING.

142. The time is surely not far distant (if it has not already come) when the radiating and

**The Pedal
Board.**

concave pedal-board will be universal. Following, as it does, the natural outward movements and the exact swing of the feet, taking the seat for a pivot, its suitability cannot be denied. The survival of any old straight and flat pedal board can only be explained by the fact that habit becomes second nature.

143. The Royal College of Organists' Regulations give the following measurements for the "C to G" pedal-board. The distance from the surface of the first keyboard to that of the pedal-board should be 2 feet 6½ inches. If a line be dropped from the front of the middle octave of the first keyboard to the surface of the pedals, the point touched should be 10½ inches from the front of the short pedal key.

144. The Radiation should have a radius of 8 ft. 6 ins., thus making a line drawn between the outside edges of the low C key and the top G just under the front of the two extreme short keys, 43½ ins. in length. The concavity should have a radius of 12 ft. 6 ins. D and E will be the central notes of the C to G pedal board, whilst D and D sharp will be in the exact middle of A to F compass. It is important that these middle notes of the pedal-board should coincide with the centre of the keyboards, and indeed of the whole console.

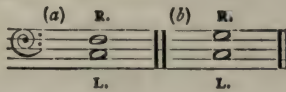
145. The desirability of an adjustable seat has already been referred to. The stool should be

**Player's Position
at the Organ.**

placed just high enough from the pedal-board to allow the flat position of the feet just to graze

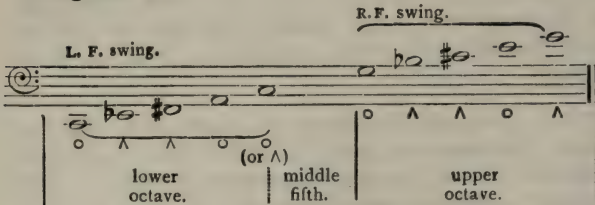
the concavity of the pedal-board surface. On sitting down at the instrument, the player should allow the feet always to settle in the following positions, which should be regarded as normal :— For F pedal-boards, the left foot will fall on C and the right on F. For G pedal-boards, the left on C and the right on G. The spaces between B flat—C sharp and E flat—F sharp may be felt for at first.

Ex. LXXXVIII.



146. A great deal of trouble is sometimes made in tutors and by beginners in learning to find their way about the pedal notes, but if the habit of always sitting down to the normal position of C and G (or C and F) be formed from the very commencement of study, very little difficulty will be experienced in finding notes with the feet. Whatever difficulty remains will be soon dispersed by a mental grasp of the symmetry of the C to G pedal board by a contemplation of the following diagram

Diagram III.



and by making a practice of laying his bearings before playing, by silently skimming over some such arpeggi as those in the above illustration. Notice that the intervals in the right half of the pedal-board correspond symmetrically with those of the left side.

147. Now that the pedal-board is at last conforming to the natural movements of the human frame, the best system of pedalling will also conform as far as possible to Nature's dictates. How far many of the systems in use fall short of such dictates will be seen by the following comparisons.

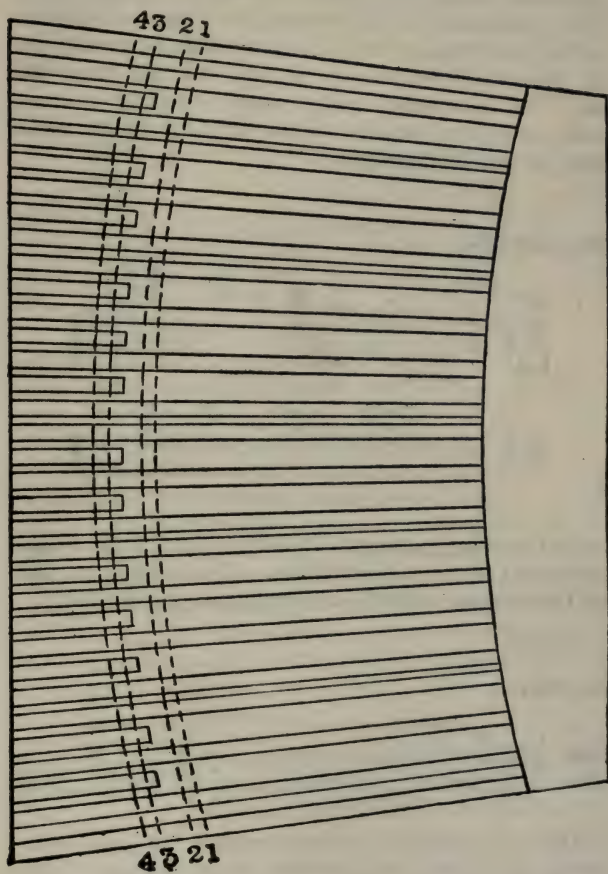
**Various Systems
discussed.**

148. A system based chiefly on toeing demands a seat uncomfortably high for the use of the heels, unless indeed the player indulges in the bad habit of shifting on the seat. Such a method, too, ignores the great value of the heel which *naturally gives more control* over the pedal touch and phrasing than does the toe.

149. As the short keys make demands on the toes alone, it is natural that a large use of the heels on the long notes makes for *greater quietness* in the pedalling, avoiding the tapping of the "all-toe" method, and with its lower seat gives a more reposeful position to the body. It may be urged that heeling necessitates more use of the knee, but when we admit that the foot should be always resting on the surface of the keys, the small measurement of the pedal-key depression will represent the extent of the knee movement which will not be greater than the amount of the reaction at the knee in toeing.

150. As pedal technique is confined to the use of two toes and two heels, it follows that crossing of feet will be of almost frequent occurrence. To prevent confusion each foot should have its own line of action in any given passage or scale and pursue it as far as possible, and as these lines should be as near together as possible in order to secure *equal leverage* from the pedal key, the toe of one foot and the heel of the other best secure this end.

Diagram IV.



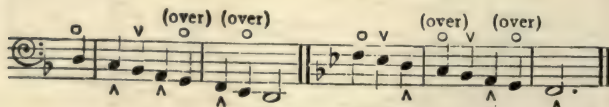
151. The old system of using toes only is ungainly, as the feet do not cross easily when "all-toeing," unless the lines of action are widely separated, thus giving two very different leverages. This difference in touch militates against evenness in the pedal tone. It is more natural in crossing for the foot which turns over to use the heel than the toe. In ascending scales and arpeggios on long notes, it will be the heel of the left foot which turns over the toe of the right.

Ex. LXXXIX.



In descending passages it will be the turn of the right heel to cross the left toe. It will be seen that all this agrees with the natural swing of the body.

Ex. XO.



152. A system which is founded largely on the use of the toes for long notes is false because it takes the key of C as the normal one, whereas the C scale is abnormal from a *pedalling* point of view. It is the *only* scale which does not use a short key, and even in compositions in C, there will be few

pedal passages which do not include some chromatic notes. The fact that the *Chromatic scale* is the *normal one* is shown by the easy, natural way it flows from the feet. In it the use of the toe on the long notes is only called into requisition when absolutely required.

Ex. XCI.



153. It may be urged against the following system that the plan of playing passages in C, F and G (such as occur in Bach's toccatas in F and C) entirely with alternate toes, makes for greater brilliancy. Is the sort of brilliancy referred to of any artistic value on the pedal organ? Does it not rather disregard the true nature of the pedal tones? But if this greater brilliancy be desirable, let the student apply the "all-toes" system to those *few* passages which contain no short keys. For all passages which use short keys at all frequently, even greater agility, in addition to quietness, ease and control is gained by the use of some such system as the following.

154. The following list of rules is formulated with these points in view. The student is invited

A System of Eight Rules. to apply one or other of these rules to all the pedal passages he comes across in his day's "footing." Some

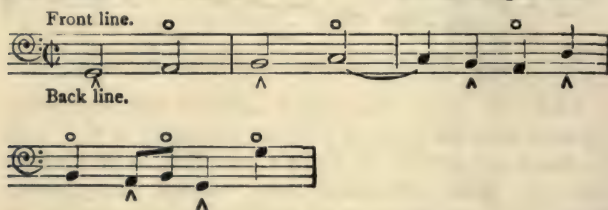
of the later rules will only be called into requisition very rarely, as organ composers, like good vocal writers, usually frame their pedal passages so that they flow easily from the feet.

RULE I. *In all scales, arpeggios and passages consisting entirely of long keys and requiring any turning under or over, alternate the heel of one foot with the toe of the other, as far as possible*

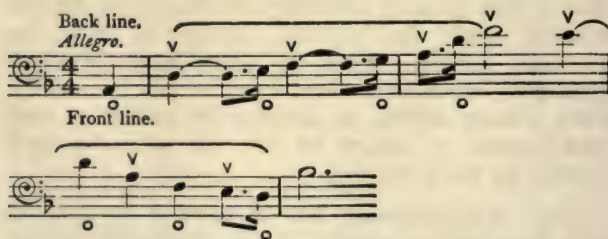
Choose the foot for the initial note by working a part of the passage backwards in thought. The use of heel and toe of one foot cannot always be avoided. In a passage of considerable extent the two highest and two lowest will probably fall to the heel and toe of the same foot.

Ex. X0II.

BACH, Fugue in C.

**Ex. X0III.**

LEMARE, Toccata di Concerto.



The choice of "lines" will usually be decided by the direction of the passage towards the upper or lower ends of the keyboard.

RULE II. *In scales and passages containing short notes, the foot which has the short note, or notes, should as far as possible use the heel for the*



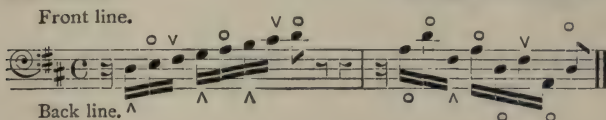
THE ORGAN
IN ST. GEORGE'S HALL, LIVERPOOL.

rest of its long notes. If both toes are used for the short notes then both heels will take the majority of the long notes.

The two heels will occasionally occur on contiguous notes, but they will be on different lines of action. The natural outward position of both toes is best.

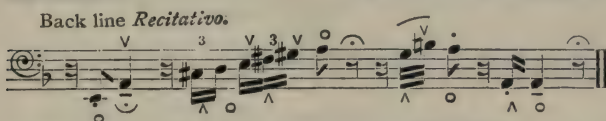
Ex. XCIV.

BACH, Prelude in D.



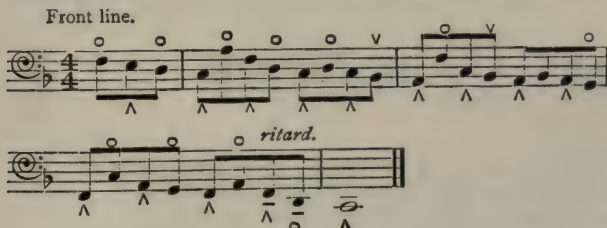
Ex. XCV.

HARWOOD, Dithyramb.



Ex. XCVI.

RHEINBERGER, Concerto in F.



RULE III. *Passages of broken intervals or figures should be played as though the passages were written for "pedale doppio," the toe and heel being used alternately as far as possible.*

This plan secures a much quieter position of the body, greater ease of performance, and a distinct gain in execution. The majority of the earlier contrapuntal bravura pedal passages will fall under this rule.

Ex. XCVII.

BACH, Fugue in C.

Right foot.
v or o

Left foot.

Ex. XCVIII.LEMARE, Toccata di Concerto.
Footings marked by the Composer.

Furioso. V V o o V o &c.

Ex. XCIX.

BACH, "Wedge" Fugue.

RULE IV. *Sequential passages should be pedalled in the same manner throughout, unless qualified by the position of the short keys.*

Ex. C.

BACH, Fugue in D.

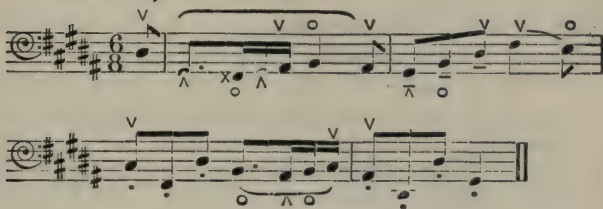
RULE. V. *The same toe or heel can only be used twice in succession with the detached and glissando touches.*

The glissando touch is best from a short key to the next long one. It is used on short keys when two or three occur in succession.

This rule will apply equally to a break for phrasing purposes (see Ex. xciii.). A few players alternate the toes on short keys, working on two imaginary lines of action, in such passages as Ex. cii.

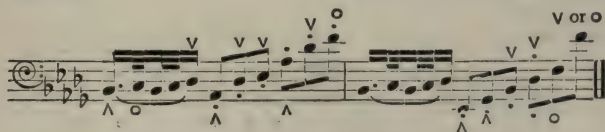
Ex. CI. RHEINBERGER, G sharp minor Sonata.

Con moto. (♩ = 116.)



Ex. CII.

HARWOOD, Dithyramb.

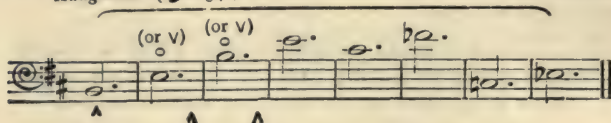


RULE VI. *In cases of two or more very wide skips in the same direction, substitution of feet is necessary if a legato effect be required (Ex. ciii.).*

This occasionally occurs on short notes. The lines of action must still be observed. The change of foot may be avoided with detached touches by a repetition of the toe or heel of one foot (Ex. civ.).

Ex. CIII.

BONNET, Clair de Lune, Op. 7.

Adagietto. (♩ = 54.)**Ex. CIV.**

WOLSTENHOLME, Minuet and Trio in E flat.

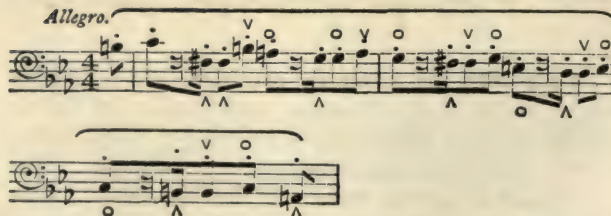


RULE VII. *The interchange of toe or heel for repeated notes is largely a matter of touch.*

It is better for the staccato effect rather than for the tenuto, poco staccato and marcato touches. The change of foot on a repeated note is sometimes necessary in passages of wide skips in the same direction, and for the purposes of clearness and accent.

Ex. CV.

LISZT, Phantasie und Fuge über "Ad Nos."



Drum-tapping effects, like those in the Andante Cantabile from Beethoven's First Symphony (arranged by Dr. Peace), can be very effectively rendered by alternating the toe and heel of the same foot.

RULE VIII. *More than two successive notes are to be taken with one foot only—*

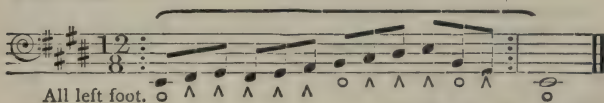
- (a) When using the Swell or Choir box pedals.
- (b) When the other foot is required by the composition pedals.
- (c) At the extreme ends of the pedal board when the player has not the necessary stretch for the other methods.
- (d) In double-pedalling.

In these cases a glissando of the toe from a short key to a long one, or a substitution of heel for toe, and *vice versa*, may also be resorted to.

155. Since the last-named method of pedalling is by no means infrequent, it is advisable for the student to study the following actions carefully.

Some Exceptions.

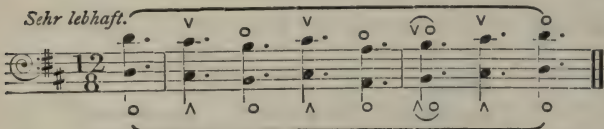
Ex. CVI.



All left foot.

Ex. CVII.

REGER, Choral Prelude
"Vom Himmel hoch."

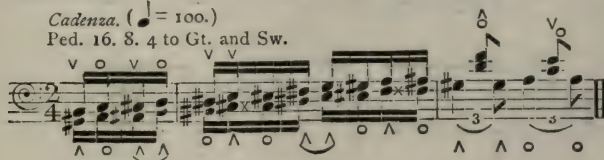


Sehr lebhaft.

Ex. CVIII.

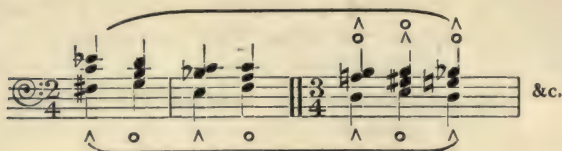
BONNET, Rhapsodie, Op. 5, No. 12.

Cadenza. (♩ = 100.)
Ped. 16. 8. 4 to Gt. and Sw.



Example of triple pedalling.

From the same.

Ex. CIX.

156. This plan of pedalling, however, must never be allowed to degenerate into a vulgar habit of continual "left legging," with its concomitant evil of much "swell pumping." When only one foot is at liberty for the pedalling, it is often both expedient and effective to play the passage with the detached touch throughout.

157. The choice of touch and phrasing will solve many difficulties. The following pedal passage from Bennett's *Impromptu in E* is very difficult if played legato as marked, but the passage gains in effect and loses its difficulty if played with the semi-detached touch (a) or phrasing as at (b).

**Influence of
Touch.**

Ex. CX. W. STERNDAL BENNETT, *Impromptu in E*,
arr. by Dr. STEGGALL.



CHAPTER VI.

PHRASING.

158. One of the chief and most valuable means of expression on the organ is the art of phrasing. Brilliant executants and charming colourists are plentiful compared with the number who have cultivated this beautiful means of appealing to the understanding and feelings at the

**The Value
of Phrasing.**

same time. No subject is more misunderstood. The absence of any indication of it in much printed music has given many students the impression that phrasing is not necessary—even improper. The prevalence of a “treacly” style of organ-playing engendered by much finger-changing—a style dangerously near that of the grinder of the “hurdy-gurdy”—is even now regarded by some as *la haute école* of organ-playing.

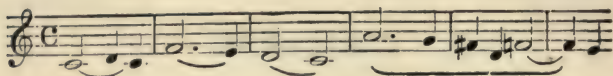
159. The extent of the damage to organ playing in general by the dissemination of such ideas may

**Printed
Phrasing.**

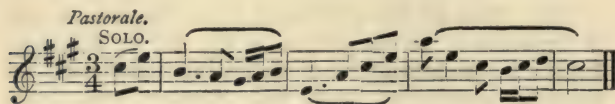
be roughly estimated when we remember that no continued sounds fall on the ear so soon as the “dead-level” tones of the organ. They therefore need grouping, placement and breaks more than any other instrumental tones. The legato is so absolutely even and sustained that unless the greatest care be taken with the tone-mass to secure contrast and variety, the effect is worse than meaningless—it is even irritating. On the other hand the presence of such slurs as are found in the organ works of Mendelssohn, Rheinberger, Smart and many others are even more misleading if these marks be taken as “phrasing.”

Ex. CXI.

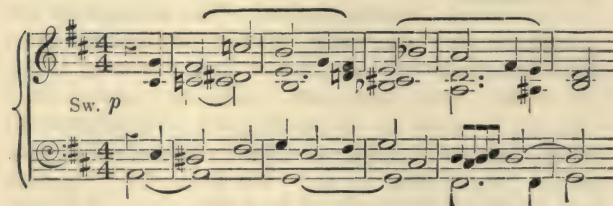
MENDELSSOHN, Fugue from 2nd Sonata.

**Ex. CXII.**

RHEINBERGER, Sonata.

**Ex. CXIII.**

MERKEL, Sonata in B minor.



160. Many ingenious explanations of this anomaly have been put forward from time to time. It has been suggested that Mendelssohn was "thinking orchestrally" when he wrote the organ sonatas. But such a master of orchestration would never bow a passage thus :—

Ex. CXIV.

MENDELSSOHN Sonata No 4.

Allegro con brio.

nor has the passage even a "string feeling."

161. They may have been merely pen flourishes to impart a more finished caligraphical appearance to the manuscript, or it is possible that they were put in to indicate roughly a *general* legato rendering. Another explanation may be that they were inserted by the composer (and occasionally by the compositor) to aid the eye in reading. That they do afford some help in this direction may be proved by a glance at the following unmarked and marked groups of notes :—

Ex. CXV.

162. Both the eye and the mind require notes in sets in the same way as letters are grouped into words, words into sentences, and so on. A single sound means nothing, but two melodic sounds will create some impression, whilst three will be much more definite. An ungrouped stream of sounds will beget at first a feeling of mild surprise, and later on amazement; whilst if still persisted in, it will end in either apathy or anger on the part of the listener.

163. No one would tolerate a scene from Shakespeare if read through with a perfectly even voice without observing sense, stops or scansion in the least, yet this is the sort of thing many organ players frequently offer as a complete exposition of the glorious works of Bach, Mendelssohn and other classical composers. On the other hand nothing gives such pleasure to the cultured listener as a finely phrased organ performance, both in its broad grasp of matter and subjects as well as in the finished treatment of its smallest figures.

164. Consequently, no art is so difficult to acquire in all its perfection. In its broadest sense, it demands a complete knowledge of the principles of musical form, of the outlines of fugue, sonata, suite, etc. In its finer degrees it requires a cultured perception of the balance of sentence by sentence and phrase by phrase, and so on, the application of æsthetic principles in grouping notes similar to those which regulate the niceties of bowing in a string quartet ; and finally, for modern music a right conception of the relative importance of each beat, nay, part of a beat, to the phrase to which it belongs.

165. Just as a good reader will be aware of the division of his sentences into chief and auxiliary clauses, the grammatical construction of the sentences and so on,—so the organist should be aware of the formation and division of his musical sentences, the relative value of the notes of his phrases, thus applying even to the sentences the feeling for climax which governs the treatment of pieces as a whole. All this may be studied in the works by Prout, Macpherson, Lussy and others ; only the barest outlines can here be given.

166. Where the music is harmonic in character the division into sentences and phrases is quite easily shewn by the *shortest possible* break in the flow of the sounds. This break should not give a staccato effect to the last note. In order to obviate this undesired effect, sometimes a slight lingering value is given to the last beat, but this is of rare application and may easily be overdone.

167. In contrapuntal music the various parts should be treated as vocal parts and the phrases shewn as a singer or vocalist would "breathe" the passages. It is possible that the mind works on some such breathing basis as the ear receives the sounds. In this respect then, the phrasing will

**Contrapuntal
Music.**

be influenced by the rate of the music, much in the same way as questions of *tempi* in vocal music will be often solved by the breathing.

168. It should here be observed that most sentences begin with one or more unaccented notes and end on an accented beat which may or may not be sub-divided.

**Cadence
Points.**

In the latter case it is called a "feminine" or weaker ending. The aim of the player should be to *reduce* the feeling of accent on the last beat as much as possible so as to secure a "rounding off" of the phrase. A similar feeling will shew itself in *flowing* pieces at all cadential points, which are in consequence, rendered quite smoothly with perhaps just the least possible relaxation of the time.

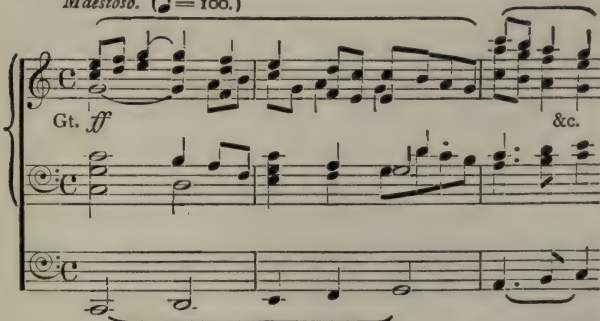
169. Sentences commencing on the strong beat and those ending on weak beats are of much less frequent occurrence. Such sentences give a more square and formal effect to the music. Consequently they are found chiefly in music of a martial or pompous character.

**Trochaic
Music.**

Ex. CXVI.

S. S. WESLEY, Choral Song.

Maestoso. (♩ = 100.)



170. Sometimes for special effects a "slurring in" of a new entry is used instead of the customary

break. The return in Bach's Third Sonata (bars 112 and 113) may be so treated ; and again in the middle movement (bars 42 and 43) of the Fifth.

171. Phrases are sometimes defined by the colouring or shading. This is effected in three ways:—

- (a) by change of manual (one hand or both).
- (b) by change of stops.
- (c) by shading with the Swell or Choir pedal.

In all these cases the usual break in sound-flow is rendered unnecessary. Again, one phrase is frequently contrasted with another by varying the touches, playing one legato ; the next, semi-staccato, and so on.

172. One of the most illuminating methods of phrasing is that of a system somewhat analogous to the bowing of stringed instruments.

**Bowing
Effects.**

The application of it to the older music is particularly suitable, as it appears to have been conceived mostly for small instruments. Naturally such delicate detail is more in keeping with such things as Bach's Sonatas which have a distinct impression of chamber music about them. Such works are better so treated, the suitable colouring being one contrasted stop drawn on each manual and a single 16-foot and 8-foot on the pedals.

173. To many, the origin of such phrasing apparently comes from bowing, as there is much to be said in favour of limited phrases on the organ. But periods of organ touch are more searching than anything produced by the bow. In fact, it may generally be said that organ phrasing is on a much broader scale, and has a much more extended

purpose than anything of a string nature. The following examples exhibit some delightful applications of this style of phrasing.

Ex. CXVII.

BOHM, Choral Prelude,
"Auf meinen lieben Gott"
Phrasing by Karl Straube.

Var. 3. Gt.
ff
senza Ped.
feroce.

Ex. CXVIII.

PACHELBEL, Choral Prelude.
"Vom Himmel hoch."

Pastorale.
Ch. Orch. Oboe.

Sw. Op. Diap.
Flute. 8. alone.

&c.

(The broader slurs here shew the general phrasing; whilst the shorter ones give the "bowing" effects alluded to.)

Ex. CXIX.C. W. PEARCE, Choral Prelude.
on "Angelus ad Virginem."

Larghetto.
Ch. soft Flute 8.

Sw. Vox Humana.

No Ped.

&c.

174. A long note preceded by a few shorter ones assumes a superiority on account of its position and length. This may be emphasised by the application of one of the detached touches to the shorter notes.

Ex. CXX.

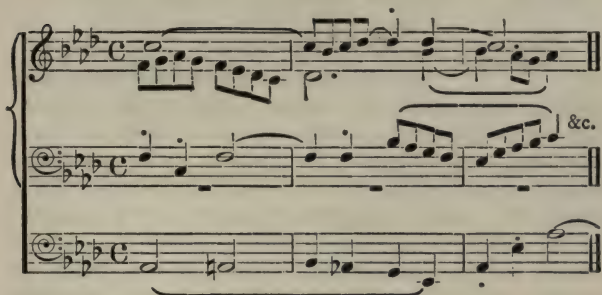
HANDEL, Cuckoo Concerto.

CODA.

rall.

&c.

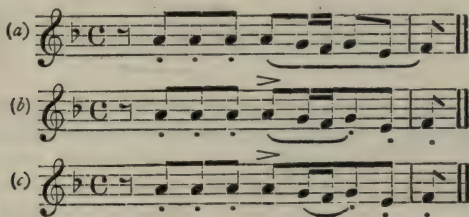
175. In contrapuntal music, such as fugues, trios, etc., a characteristic phrase is of the greatest use in securing style and clearness of part-playing. Even in less important passages a few detached notes, especially in an inner part, have a very relieving effect on counterpoint or harmony, which would otherwise be lumpy or thick in effect. The usual notes to detach are generally leaping and not scale notes.

Ex. CXXI.J. S. BACH, Fugue in F minor
in 5 parts.

176. As an example of the variety of treatments a fugue subject may receive, the following will serve:—let it not be thought that they are all equally good; although the fugue will stand any of such renderings quite satisfactorily according to the volume of tone used. Many of the Bach fugues have a distinct chamber music feeling as contrasted with such huge conceptions as the Dorian, Wedge and St. Anne's.

Ex. CXXII.

J. S. BACH, Fugue in D minor.



177. In fugues, etc., when the subject or any other prominent figure occurs on the pedals, it should be phrased in exactly the same way as on the manuals. Generally speaking, a subject should receive the same phrasing throughout the whole fugue, canon, or whatever the movement may be. In Sonata form the opposite would probably be the case, as variety of treatment is to be sought in the development of the subject matter.

178. Slow as has been the recognition of the necessity of definite phrasing on the manuals, it

**Phrasing
on Pedals.**

seems probable that a long time will elapse before the pedalling receives such considerate treatment.

Yet, strange to say, the lower notes of the sixteen-foot registers are in even greater need of clear phrasing and grouping if the ear is to grasp the lowest sound outline of the organ tone mass. Then again, the aural perception needs every possible help in this part of the gamut, so much so, in fact, that if the ear does not get assistance and relief by breaks, etc., the whole pedal part soon becomes entirely ineffectual.

Ex. CXXIII.

WOLSTENHOLME, Sonata No. 1 in F
(First movement).



179. The best possible means of studying phrasing is the practice of trios, in which form the

**Value of
Trio-Practice**

phrasing is of paramount importance. The little iambic and trochaic feet can be carefully studied in the earlier composers such as Buxtehude, Albrechtsberger, and others. The two-part and three-part inventions of Bach are of great value to the organist, and notably the six Sonatas composed for a birthday present to his favourite son, Philip Emanuel. Max Reger has arranged the two-part inventions for the organ by adding a third part, the music being carefully phrased and the ornaments written out in full. They are perhaps the most difficult trios

de
romatic
sense"
(Amy)

available for students' practice. The trios of Rheinberger and Merkel are more modern in style, and besides being interesting, are useful for the study of phrasing.

180. The usual pianoforte accompaniment figures are not so effective on the organ. With the new style of organ colourists, such as Guilmant, Widor and others, orchestral figures are very usual ; but with the mass of classical and older contrapuntal organ music, the "filling in" parts will have little rhythmic figures of the iambic, trochaic, and other orders. These must be played intelligibly so that the balance of parts be not lost, and the melody, especially if in an inner part, must come through in a perfectly lucid manner.

Ex. CXXIV.

J. S. BACH, Fugue in D.

The musical score consists of three systems of staves. The first system has three staves: a top staff in treble clef with a key signature of two sharps (D major) and a common time signature (C), a middle staff in bass clef with a key signature of two sharps and a common time signature, and a bottom staff in bass clef with a key signature of two sharps and a common time signature. The middle staff is labeled 'Gt. f' and contains a series of eighth notes. The bottom staff contains a series of eighth notes. The second system has three staves: the top staff continues the Gt. part, the middle staff continues the Gt. part, and the bottom staff continues the Gt. part. The third system has three staves: the top staff continues the Gt. part, the middle staff continues the Gt. part, and the bottom staff continues the Gt. part.

(Phrase the Pedal by the slightest possible tenuto on the first of each eight notes).

(The treble phrasing here should be merely suggested by the slightest of tenuti on the first of each six semiquavers).

181. One of the most subtle means of obtaining phrasing and expression on the organ is the question of "time placing" and the application of finely graded note placing, *poco ritenuti*, *poco accelerandi*, etc. Striking simulations of crescendo, diminuendo and emotional renderings can be obtained by these means, especially with repeated figures. This simulation is even stronger on the pedals.

182. The *tenuto* is of great value (especially in passage work) in the absence of the means of obtaining accent by extra pressure of the keys. The term is somewhat ambiguous, but must here be taken as a slight dwelling on the note, over and above its usual duration, a liberty which is adjusted by a corresponding quickening of the remaining notes of the beat. This adjustment corresponds with the similar relation of *tempo rubato* to the bar. The extent of the application of this tenuto effect will be decided by the tempo and the nature of the passage. The author marks such notes with a curve to avoid confusion with the ordinary tenuto mark which indicates full length, or as long as possible.

Ex. CXXVII. J. S. BACH, Episode from Fugue in D minor.

Ch. flutes 8.4.

This kind of phrasing is particularly appropriate to many of the pedal solo passages in Bach's music. See Exs. cxxiv. and cxxvi.

183. The beautiful æsthetic effect of the rising

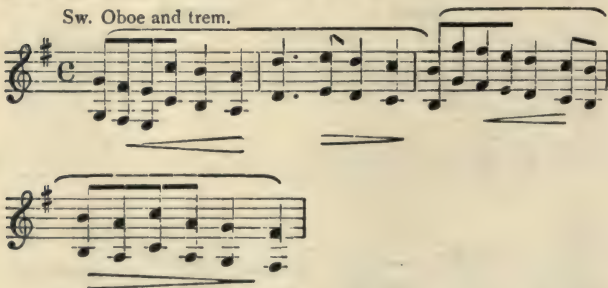
and falling of the phrases by the increase and diminution of the tone volume, so

**Use of
Swell Pedal.**

characteristic of the best pianoforte playing, is only possible on the Swell Organ and on the Choir when the latter is enclosed in a box. The greatest difficulty in using the Swell Pedal is the enormous difference on the first pressure between the closed box and the slightly opened box, compared with the effect for the rest of the Swell Pedal journey. This requires considerable finesse. (Some players avoid the difficulty by starting with the box already slightly opened, thus sacrificing some part of the swelling effect.) Such phrasing should always be on as broad a scale as possible.

Ex. CXXVIII. STAINER, No. 12 of "12 Pieces" (Book II.)

Sw. Oboe and trem.



184. One of the most beautiful uses of the Swell pedal is for the imparting of emotional feeling to melodic melismatic passages, that is to say, florid recitative passages of an expressive and free nature.

Ex. CXXIX.

BACH, D minor Fugue.

Gt. Swell.



CHAPTER VII.

COLOUR.

185. One of the most fascinating subjects to the organist is the question of "colouring" or "registering" his pieces. By this is meant the choice of the stops which are best suited to the various passages, to the building, and for the purposes of contrast, blending and variety of tone. It is in this phase of organ-playing that the student as a rule needs most guidance. Yet the nature of the subject renders it an exceedingly difficult one to fully elucidate away from the instrument.

186. Generally speaking there is a great want of system in the ordinary use of the stops. The

**General want
of System.**

questions of scale and power easily confuse the issue, and the best plan is to waive these matters altogether until the principles of classification are thoroughly understood. There are numerous ways of making forte,—or even fortissimo—and piano, either with simple or blended classes.

187. Outside a few special solo-stops (several of them imitations of their orchestral prototypes) ; and

**Classification of
Tone-Colours.**

a number of stops of a hybrid character such as the Clarabella, Rohr Flute, etc.—organ colour divides itself into six classes.—

- (a) Gedackt-tone.
- (b) Flute-tone.
- (c) Diapason-tone.
- (d) Clarinet-tone.
- (e) Trumpet-tone.
- (f) Gamba-tone.

} Poor
classifn.

188. The qualities and properties of these tones must be thoroughly understood before "blending," "shading" "balance" and other issues are dis-

cussed. The student should make himself keenly alive to the characters of these six colours. They are arranged above in a crescendo scale of colour according to their wearing qualities on the ear, beginning with the neutral Gedackt and ending with the more pronounced, occasionally aggressive colours of Trumpet and Gamba-tones. The first four classes may be used for almost any length of time, but the two last quickly pall on the ear.

189. Flute-tone is produced by open pipes, either normal or "harmonic"—usually of wood but occasionally of metal. Its

Flute-Tone. chief characteristics are a beautiful purity, perfect clearness and a mellifluous smoothness very grateful to the ear. In its more powerful "harmonic" forms, the addition of a great volume and power to the characteristics above mentioned produces on the mind an impression somewhat analogous to the effect of classical Greek sculpture.

190. The Flute type of tone is exceedingly useful both for harmonic and melodic work, either on its own account or in combination with some other tone-colour. It is excellent for solos, of a quiet yet penetrating quality, the tone being more nearly allied to that of its orchestral prototype than any other organ-tone. It easily conjures up pastoral scenes and homely joys, and certainly, for small chamber organs, it should be the foundation-tone.

191. It takes all kinds of passages and figures, and all classes of touch almost equally well, and tempo does not get the better of it.

Suitable Passages. Indeed, with two or three flute stops of different sizes and scales, almost all the brilliant style of pianoforte music could be played on this tone, without outraging the listener's sense of propriety. It follows then that in those organ passages which approximate most nearly to the pianoforte style, this class of tone should predominate.

Ex. CXXX.

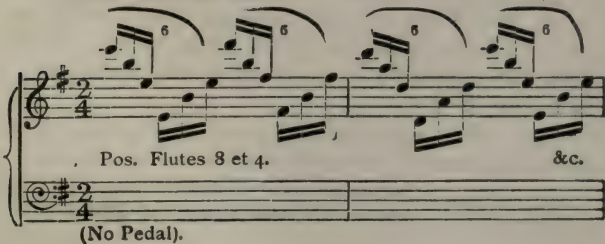
SILAS, Fantasia in E minor.

Suggested Registering :—

- (a) Swell Flutes 8 and 4 with or without tremulant.
- or (b) Swell Rohr Flute, with sub-octave coupler.
- or (c) Swell Flute 8 and Bourdon 16, with or without tremulant.

Ex. CXXXI.

BONNET, "Matin Provençal."

Allegro vivo. (♩ = 84.)


Pos. Flutes 8 et 4. &c.

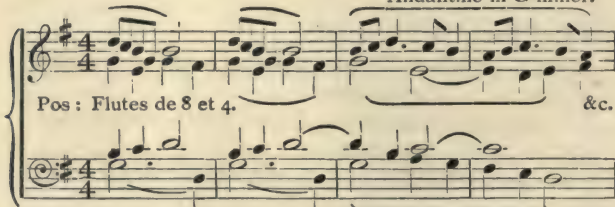
(No Pedal).

See also M. E. Bossi's "Scherzo in G minor," which is registered "Flutes 8, 4." Many of the softer brilliant passages in Handel's Organ Concertos seem eminently fitted for this tone.

192. As a contrast after the richer and darker tones, the Flute-tone gains immensely in effect. A beautiful example of this reservation of flute-tone occurs in Dr. Garrett's registering of S. S. Wesley's "Andante Cantabile in G." The effect of the light Flute-tone is here greatly enhanced by the use of the preceding Diapason and soft Swell Trumpet (Cornopean) colours for some considerable time. The tone is particularly fitted to second contrasted subjects such as the following one which occurs in the middle of a minor piece. The major subject gains additional brightness and happiness by the use of Flute-tone.

Ex. OXXXII.

CÉSAR FRANCK,
Andantino in G minor.



193. In the opinion of many players of the French School, Flute-tone is the principal tone of the organ. This has some historical weight behind it, for if it be remembered that the organ descended from the "Pan's-pipe," through the "Portative" and "Positive" to the metal pipes, it will be seen that the preference was given in the early ages to this class of tone.

194. The perfectly equipped instrument should have Flute-tone copiously represented on two or three of the manuals; certainly in the eight and four-feet ranges, and if possible in the two feet. The tone

**The Flute
Family.**

rarely appears on the Pedal Organ, in the sixteen feet range, its place having to be taken by the Gedackt (Bourdon) tone. Still a real sixteen-feet flute register would be a great boon.

195. On many English organs, the pure Flute-tone appears only in the four-feet register, and players frequently have to resort to playing passages an octave lower on the four-feet flute,* in order to obtain this valuable colour at the eight-feet pitch. On the Great, its place is frequently taken by the less distinguished Clarabella. This serves the purpose, in a way ; but, as with all hybrid stops, it would be much better to have a real open flute of eight-feet pitch and a Gedackt to combine with it, to provide this tone, rather than to have this stop serving the purposes of both.

196. Made on a fairly large scale, the Flute-tone has the power of binding together the various organ tones in a most wonderful manner. By referring to the specification of the organ in St. Thomas's Church, Leipzig (a place sacred to the memories of Bach), the student will see that Flute-tone is there well represented on all the manuals ; and by turning to the description of the organ by M. Cavaillé-Col in the Manchester Town Hall, he will find that there the Flute-tone appears in the eight-feet register in preference to the four-feet one. The late Mr. W. T. Best was very keen on the 8-feet real flute. (See Footnote to Pastorale in D "Cecilia" collection, Book XIX., Augener's Edition, No. 8719.)

197. Discrepancies between theory and practice are inevitable in many cases, and the student will constantly have to "make shift" for the Flute-tone by drawing on his Gedackt family or using a stop of a mixed nature, such as the

* Or the "Unison Off" and the Sub-octave on, effects this more conveniently, if these appliances be present.

Clarabella or Rohr Flute; stops which for economic reasons have to serve for two classes of tone.

198. The following example supplies an instance of this.

Ex. CXXXIII.

WIDOR, 5th Symphony.

Flute 4, Bourdon 16.

Recit. &c.

Basses 4, 16.

199. The following table gives the various families of pitch desirable in this tone on an ideal organ, together with their usual substitutes, for the student's guidance.

FLUTE-TONE WITH ITS SUBSTITUTES.

	ft.	
GREAT	16	(Bourdon).
	8	(Clarabella, Stopped Diapason, etc.).
	4	Almost invariably harmonic.
	2	Desirable.
SWELL	16	(Lieblich Bourdon).
	8	(Rohr Flute, Gedackt, etc.).
	4	Very desirable.
	2	Piccolo, (harmonic or natural).
CHOIR	16	(Bourdon).
	8	(Gedackt, Flute d'Amour, etc.).
	4	Usually present.
	2	Piccolo.
SOLO	8	Harmonic Flutes, 8 and 4.
	8	Concert Flute 8.
	4	Suabe Flute 4.
PEDAL	32	(Sub-bass).
	16	(Bourdon, or Open Diapason of Wood).
	16	(Lieblich Bourdon) <i>pp</i> .
	8	Bass Flute (frequently found).
	4	Very desirable.

200. Diapason-tone is that which is characteristic of simple open metal pipes. The low 16-foot pipes are frequently made of wood, and consequently lose much of the Diapason character. Diapasons can be smooth, liquid, rich, metallic, stringy and even aggressive, but by "Diapason-tone" is generally understood the old Cathedral type somewhat akin to both horns and trombones.

201. The satisfying fulness and majesty of this class of tone is an effect entirely confined to the organ. It carries with it a suggestion of immense reserve and is eminently fitted to voice the highest and noblest of human aspirations. It was doubtless the solemn, awe-inspiring effect of full-flooded Diapason harmony which called forth from the poets, such references as the following :—

"But oh ! what art can teach,
What human voice can reach
The sacred organ's praise?"

"From harmony, from heavenly harmony
This universal frame began ;
From harmony, to harmony
Through all the compass of the notes, it ran
The DIAPASON closing FULL in MAN."

DRYDEN : "*Song for St. Cecilia's Day.*"

Again —

"There let the pealing organ blow,
To the full-voic'd quire below,
In service high, and anthems clear
As may with sweetness, through mine ear,
Dissolve me into ecstasies
And bring *all Heaven* before mine eyes."

MILTON. "*Il Penseroso.*"

202. The earliest instruments possessed merely a row of such pipes ; the next development being a

second row of pipes, half the length of the first set ; that is, sounding an octave higher. This gave additional brightness and more penetrating power to the Organ-tone. The Diapason and Flute species of Organ-tone are the two characteristics of the instrument of the Middle Ages. Whilst the Flute-tone may be taken as representing the smaller and portable instruments, the Diapason-tone may be associated with the larger church and cathedral organs of that time. Naturally the growth of the fugal and contrapuntal forms is closely identified with the development of Diapason-tone ; and consequently we find, even in modern works, compositions on fugal or chorale lines registered for this type of tone alone. See Guilmant's "Choral en Sol Majeur" (Practical Organist, Book. 5.), the "Offertoire en Mi flat" in Book 4 of the same collection, etc.

203. Diapason-tone, well represented on all the Manuals, as well as on the Pedal Organ, supplies some of the softest as well as some of the loudest effects on the organ. The huge rolling tones of the Great Diapason family with a heavy pedal constitute a volume of sound immensely larger than anything found elsewhere under the fingers of a single player. Consequently the complete management of this tone must be the student's chief aim. He must not let himself be helplessly buried, as it were, under the flood of sound he has evoked, but must always have complete control of the huge tone-mass.

204. It lends itself to every variety of touch and phrasing, but it must not be forgotten that the volume of sound has much to do with touch, and loud staccato chords need a very firm touch and a resonant building. Staccato on the Pedal Open Diapason, if of wood, is exceedingly effective, resembling closely the *pizzicato* of the orchestral Contra-Basses.

205. It would be superfluous to give examples of passages suited to Diapason-tone, as the greater part of the early classical, and many modern works may almost be said to have been inspired by this type of tone. Modal music, chorale-like passages, and indeed, all diatonic works are peculiarly suited to this colour, for æsthetic as well as historic reasons.

Ex. CXXXIV.

HARWOOD, Requiem Aeternam.

Plain song, *senza tempo*.

Te de - cet hymn-us, Deus in Si - on.

The musical score consists of three staves. The top staff is a vocal line in G major, with the lyrics 'Te de - cet hymn-us, Deus in Si - on.' The middle staff is for the Great Diapason (Gt. Diapns.) in *mf* dynamics, showing the harmonic structure of the plain song. The bottom staff is for the Pedal Organ (Ped. Op. Diap. to Gt.) in *mf* dynamics, providing a bass line. The key signature has one sharp (F#) and the time signature is common time (C).

206. The following table gives an outline of the Diapason family as it appears on a moderate-sized instrument. The tone will brook no substitutes except in the lowest registers.

TABLE OF DIAPASON-TONE.

	ft.	
GREAT	16	Double Diapason (Bourdon).
	8	Diapason of various sizes.
	4	Principal (the tuning centre).
	2 $\frac{3}{4}$	Twelfth.
	2	Fifteenth.
		Mixtures of various kinds.
SWELL	16	Double Dulciana (Contra Gamba).
	16	Double Diapason (Bourdon).
	8	Open Diapason.
	4	Principal (often wrongly called Gemshorn).
	2	Fifteenth.
		Mixtures of various kinds.

CHOIR	16	Double Diapason (Bourdon).
	8	Open Diapason (various kinds).
	4	Principal.
	2	Fifteenth (Piccolo). Mixtures.
SOLO	8	Open Diapason.
PEDAL	32	Major Bass (Sub-bass).
	16	Open Diapason.
	8	Principal.
	4	Octave.

207. Many players may be inclined at first glance to refuse to recognise the Clarinet type of tone as a distinct class. Still there

**Clarinet-
Tone.**

is a growing appreciation of this colour and now that Clarinet registers are made softer and smoother, the tone is frequently used for harmonic as well as melodic purposes. It should certainly constitute a separate class, as the exact colour cannot be obtained by blending any of the other classes, and can only be nearly approached by most careful mixing.

208. The colour is smooth and warm in effect; the omission of all the even-numbered overtones, rendering it singularly sweet and clear. There is something very human in its appeal, and its tone does not quickly pall on the ear like the Gamba or Trumpet-tone. It is fairly fluent in execution and stands both *legato* and the lesser detached touches, but requires a particularly prompt release.

209. Beautiful solos for this tone abound in the works of Wesley, Smart, Franck and Guilmant. A notable one occurs towards the end of the Prelude to Wesley's great Fugue in C sharp minor. The use of the tone for harmonic purposes is more suited to the modern romantic composers. It is particularly effective when used after the full family of Great Diapason-tone up to Fifteenth or Mixtures. Elgar registers for Clarinet-tone, the soft beginning of his development portion of the First movement in his Organ Sonata in G, Op. 28

210. The tone only appears in the mezzo-piano and piano scales, and consequently is found on the Swell, Choir, or Solo manuals. A small family of Double Clarinet, 16 feet, and Clarinets of 8 and 4 feet (the latter sometimes wrongly called Musette) is exceedingly beautiful. The tone rarely appears on the Pedal Organ in anything like an appropriate scale, and the nearest substitute will probably be the Bourdon or a soft Violone. The passages best suited to it, however, seldom require a pedal-bass.

211. The Swell "Oboe" is closely related to this tone, and its proper use is only thoroughly understood in this connection, for it is a bad combinational stop, refusing to blend with either String-tone or with the four feet Principal (wrongly called Gemshorn), and scarcely less rarely with the Open Diapason. In fact, there is no stop on the organ which present custom so sadly abuses. Its two chief functions are its use with Gedackt-tone for a sort of Clarinet harmony, and with the Swell tremulant it takes the part of a Violin solo very effectively.

212. The Vox Humana is most successful when it supplies a species of Clarinet-tone, and its two lowest octaves are very effective when used in this capacity. Many of our best organists frequently couple this tone (with the tremulant) to the pedal for the opening of such pieces as Dr. Harwood's "Requiem" (see Ex. xlv.).

**Suitable
Passages.**

213. The following are some of the passages which seem peculiarly fitted to Clarinet-tone.

Ex. CXXXV.

SCHUMANN,
6 Fugues on B.A.C.H., No. 2.

Vivace.

Gt. to 15th. Ch Clarinet.

p

Gt. Flute 8.
non legato.

Soft 16 to Choir.

Gt. (add Small Op. Diap.)

Ch. &c.

Ex. GXXXVI.

BRAHMS, Andante from
Symphony in F.

Andante semplice.

Ch. Clarinet-tone.

No Pedal.

Sw. Gamba-tone.

Ch.

(Ped.)

Ch.

etc.

214. A very fine use of Clarinet-tone occurs at bar 60 of Max Reger's Sonata (No. 2) in D minor. After the use of Choir Clarinet harmony followed by Swell Flute-tone separately, he uses the two tones together, with charming effect (see Ex. clvi.). The much played "Finlandia" Overture of Sibelius has a charming second subject of a folk-song nature which is scored for Clarinet-tone. The ninth variation of Karg-Elert's E flat minor Passacaglia receives similar treatment.

215. The Trumpet class of tone is the brightest of all the organ simple colour types. Being a striking reed in construction, the tone character is very distinctive, in the larger scales being most powerful, and almost aggressive in effect. Naturally all fanfare passages come out well on this class of stop, but both in its application and in its touch this tone requires greater care than any other colours

**Trumpet-
Tone.**

on the organist's palette. It should especially be held in great reserve when on strong pressure, such as is the case with the Solo Tuba family.

216. The Marcato touch is best suited to the Trumpet-tone and repetitions are very effective on it when clearly played.

Ex. OXXXVII.

H. WADHAM NICHOLL,
Trumpet Fugue, Op. 30, No. 3.

Allegro brillante. (♩ = 92—100.) > > > > > *ten.*

Gt. Tpt. and Diaps coup. to Full Sw.

Full Sw.

Ex. OXXXVIII.

WOLSTENHOLME,
Minuet in E flat.

Gt. { Solo Tubas. &c.

Ped. No Ped.

See also Ex. XLVI.

217. When smooth and regular it is invaluable on the pedals for supplying a satisfactory foundation for the full organ tone, and it is often very acceptable as the bass for the manual flue stops. In the 16 ft. and 32 ft. registers there, it is usually treated *legato*. The pedal reeds, either eight or sixteen feet, or even both, are frequently used as solos in Choral-preludes.

218. The Trumpet-tone inclines naturally to heavy pressures and large scales, but in its milder forms (when it is frequently called **Its Treatment.** "Horn") it is an invaluable solo stop for the Swell and Choir manuals. The tone then takes the *legato* touch quite well, and the Swell-boxes are very effective.

Ex. OXXXIX.FRANCK, *Prière*, Op. 20.*Andante sostenuto.*

Récit : (Ajoutez la Trompette).

See also GUILMANT'S *Offertoire* in B flat, Op. 75 (Trio).

219. The matter of tempo is a question of scale rather than of colour. If the Great and Swell Trumpets are well voiced, they will stand quite

quick movements executed on them with the brilliant Toccata touch.

Ex. OXL.

WIDOR, 2nd Symphony, Scherzo.

Gd., Pos. et Récit : Anches, 8, 4. Ped : Anches, 8 et 4,
Fonds de 16 (throughout the Fugue).

Allegro. (♩. = 112.)

Subject : *staccato sempre.*



See also Ex. XVI.

220. The Trumpet family should be well represented throughout the organ.

TRUMPET-TONE FAMILY.

	ft.	
GREAT	16	Contra-Trumpet.
	8	Trumpet.
	4	Clarino.
SWELL	16	Contra-Trumpet.
	8	Trumpet.
	4	Clarino.
CHOIR	8	Trumpet or
	8	Horn.
SOLO	16	Contra-Tuba.
	8	Tuba.
	4	Tuba.
PEDAL	32	(Contra-Ophicleide.)
	16	(Ophicleide.)
	8	Trumpet.
	4	Trumpet.

The tone-colour and scale have frequently to be modified by builders in the lowest registers.

221. The "Gamba" species of tone-colour, often called "String-Tone," is the keenest of all the colours in the organist's palette.

The Gamba-Tone. It is consequently held most in reserve, answering to the painter's "scarlet." If the scale be at all large the tone palls very quickly upon the ear. It is nevertheless

a very valuable tone-colour, being suited to both melodic and harmonic work. A very modern effect is produced by the coupling of all the string-toned stops of the organ. This tone-colouring is much used for Laments, Dirges and slow movements of a strongly emotional and yearning character. (See Guilmant's slow movements in many of his Sonatas.) Whilst Diapasons ask for diatonic work and breathe a religious, almost ascetic atmosphere, the Gamba type of tone favours the chromatic genus and suggests very human sentiments.

222. The term "String-Tone" is somewhat misleading, as the Gamba-tone often approximates much more closely to the orchestral oboe than to the violin. Indeed, whilst the Viol d' Orchestre does approach fairly near (with tremulant) to the tone of a soft orchestral 'cello, those who use the organ registers orchestrally more often place their Violin solos on some combination containing the Swell Oboe and Tremulant. The addition of stops of the Voix Celeste type, however, certainly does help the Gamba species to a nearer simulation of orchestral string-tone.

223. The Gamba-tone is the slowest of all as regards speech and it consequently requires great attention in the matter of touch, especially as this tone most favours the *legato* style. Probably it is on account of the slight difficulties of speech, as well as of its occasionally trying acidity of tone, that it is almost invariably the custom with the English organists to draw a Gedackt or Flute stop with the Gamba-tone. The Gamba-tone on the Pedal Organ is a great relief from the buzziness of the Bourdon and the booming of the Open Diapason.

Ex. CXL.

Récit : Voix Celeste et Gambe de 8 P.

Positif : Unda Maris et Salicional de 8, Récit accouplé.

Pedale : Jeux doux de 16 et 8 P.

GUILMANT, 5th Sonata.

Adagio con molto espressione. ($\text{♩} = 58$.)

224. Most large modern organs possess complete families of Gamba-tone on the Swell, or Choir, or both, in addition to a 16 ft. and 8 ft. on the Pedal Organ.

GAMBA-TONE FAMILY.

	ft.	
GREAT	8	Gamba (solo purposes).
SWELL	16	Contra-Gamba.
	8	Viol.
	4	Viola.
	8	Salicional.
CHOIR	16	Contra-Gamba.
	8	Viol d' Orchestre,
	4	Viola.
SOLO	8	Violin.
PEDAL	16	Violone.
	8	Violoncello.
	4	Viol.

The Solo Organ in Ely Cathedral contains a Cornet de Violes (10, 12, 15), III ranks,—*i.e.*, a String-Tone mixture to complete its Gamba family of 16, 8 and 4.

225. The Gedackt tone-colour although singularly sweet and pleasing in the medium and lighter registers is so little assertive in

The Gedackt-Tone. timbre that it is most often treated as neutral in this respect. It is exceedingly useful as a background over which to work elaborate "solo" effects and also for filling-in purposes, for combination of other families, being second only to the Flute-tone in this respect, Some regard it as a hybrid species. Truly, it is, alas, too frequently the outcome of a nice economy on the part of builders and committees, but appropriately handled—in addition to being quite invaluable for purposes of shading and balance—it is quite useful, on its own account, for effects of gloom, mystery and distance.

Ex. OXLII.

MAX REGER,

"Ave Maria," Op. 80, Book I.

Larghetto. (Dunkel Registrierung.)

Ex. CXLIII.

KARG-ELERT,

Passacaglia in E flat minor, Op. 25.

Lento lugubre (quasi Marcia Funebre).

(8 ft. + 16 ft. dunkel).

II.

p Misterioso.
Sonorer 16 ft. + ein matter 8 ft.

I.

(Sehr dunkel, geheimnisvoll und feierlich).
Ohne 8 (nur 32 ft., 16 ft.).

226. The detached touches, especially the non-legato, are particularly suited to this tone, which tends only too easily to become cloying and indistinct. Note the touch indications in the above example.

227. The Gedackt-tone is found on all the manuals except the Solo, and should appear in several forms on the Pedal Organ ;—the ubiquitous Bourdon, 16 ; the Lieblich Bourdon, *pp.*, 16 (very useful) and the Sub-bass, 32 ft. being very usual.

228. Apart from these six families, there are a number of single solo stops, the Orchestral Oboe, the Solo Clarinet, the Concert-Flute, the Cor Anglais and several others, all more or less close imitations of their orchestral prototypes. The German instruments frequently possess whole families of the Gemshorn type—a flue stop with a tapering body, very soft, somewhat reedy, but clear and sweet.

**Orchestral
Stops.**

There are also stops of the Celeste type, consisting of two rows of pipes slightly out of tune with one another, thus producing a slight wavering, which enlivens the tone. The Voix Celeste has two rows of small scale pipes of the Gamba type, whilst the Unda Maris appears both in the Dulciana and in the Flute-tones.

229. In addition to the six chief families, there are also some stops of a somewhat uncertain position in the hierarchy of tone.

Hybrids. Foremost amongst them is the Clara-bella, a stop eminently satisfactory to the player, but lacking the distinction of the pure Flute-tone and also missing some of its wonderful binding powers in combination. The Hohl-flute, Doppel-flute, Dolce, and others also occupy a midway position.

230. None of these hybrid types are necessary with an organ well supplied with prime tone families. Such stops are nothing more than the *builder's* blends, and that way leads nowhere. The builder's province is to make prime tones and let his scale system be beautifully balanced throughout the organ and his tones equally adjusted to the size and character of the building. But it is the organist's province to *blend*, not the builder's, and unless players see to it, one of the most beautiful phases of all the musical art—that of studying the endless blends of their tone palette, one of the branches of organ playing where individuality can be best asserted—will pass out of their hands.

231. An ideal organ should possess complete families of Diapasons, Flute and Gedackt tones on Great, Swell and Choir; a
A Complete Tone-Colour Palette. Gamba family on Choir, and a softer one on Swell, with a soft Clarinet family on Choir. The trumpet family

should be well represented on Swell, Great, and Solo organs, and the Pedal should contain as nearly as possible the *correct bass colours* for the various manuals. A few *special* stops, like the Orchestral Oboe should be admitted for the convenience of "soloing."

232. With such an organ, well supplied with manual couplers, every possible tint and blend of the colour scale would be obtainable. Then indeed, only can the art of organ-colour be compared with the wonders of the orchestra. The organ will have even more shades than the fully equipped modern orchestra, and then also may the entrancing art of organ colouring in all its infinite variety be compared with the æsthetic technique of the modern orchestrator.

CHAPTER VIII.

THE APPLICATION OF TONE-COLOUR.

233. Having fully grasped the significance of the prime colours in themselves, the student is still faced with the difficulty of deciding how to colour his pieces.

Printed Indications. With regard to printed indications, when given, they must nearly always be taken as *mere suggestions* and must by no means be blindly followed. Indeed, so great are the differences of tone and balance on various instruments that printed stop-indications are occasionally worse than useless—even misleading.

234. Most composers recognise this want of agreement and feel the need for standardisation very keenly. Consequently they fall back on the barest suggestions, such as "Soft Reeds," "String-tone," etc., or even content themselves with the ordinary marks of relative power, *pp.* to *ff.* The plan adopted by some prominent German composers and arrangers is only a little more definite. A clock-faced indicator is used, which divides the power of each manual into twelve divisions, which are indicated in the music by figures: W.O. means the softest tone; W.3.—the third part of the full power; W.6.—half the organ, and so on up to W.12.—which indicates Full Organ. The clock-face indications are apparently founded on the action of the "Crescendo-wheel." This method altogether ignores the question of colour, *per se*, when variations of power are required. The plan however, is not at all general.

235. Seeing that so much depends on registration, the application of the *right* tone-colour for any passage in question is of

**The Perception
of Tone-Colour.**

considerable importance. It is perhaps because this question is not usually thoroughly understood that much organ-playing sounds so unemotional and prosaic to many listeners. The average organist apparently holds everything approaching to sentimentality in great horror, and this position is perfectly justifiable. Unfortunately it frequently causes him to totally ignore the immense value of the vital element of colour. Many of the German organists seem quite satisfied to register their pieces in great lumps of colour, quite regardless of the presence or absence of blending qualities in the huge tone-mass.

236. Apart altogether from the need of variety, the registering of a passage will most certainly

**Its
Value.**

either *help or hinder* its power, for colour is one of the most powerful aids in arousing the right emotions. Attention to this matter, too, would tend in the direction of much softer and more beautiful organ playing, for most organ playing is *far too noisy*.

237. What then is the student to do? Let him proceed on similar lines to those of the student of painting. First, let him become

**Method of
Procedure.**

keenly alive to the properties of the prime tone-colours, and then let him ever be cultivating and extending his knowledge of "mixing."

238. In doing so, he should register his pieces on one of the following plans :—

- (a) One single colour well chosen and adhered to throughout.
- (b) A simple contrast of prime colours.

- (c) One prime, but varied and shaded in power and brightness.
- (d) Families of prime-tones contrasted.
- (e) Blending.
- (f) Soloing.
- (g) Two simultaneous colour combinations.
- (h) Three or even four simultaneous colour lines or streams.

239. Many things will guide the student in the selection of his primes for any given piece. The mere *length* of the piece will play some part in his decision, since many of the tone-colours are so much more wearing for the ear than others. Here are the tone colours arranged in *crescendo* scale according to their wearing qualities, quite apart from the question of power, which, as we shall see later, modifies the differences very largely.

The Tone-Colour Scale.

- I. Gedackt, almost neutral.
- II. Flute, very grateful.
- III. Diapason, normal organ-tone.
- IV. Clarinet, distinctive.
- V. Trumpet, more strongly defined in character.
- VI. Gamba, most wearing (very piercing and aggressive in its loudest forms).

The Gamba-tone might be supposed at first to be lower in the colour-scale than Trumpet-tone. That it is not so is proved by the fact that a single Gamba-stop easily makes itself felt even in a large mass of other stronger tones ; and still further by the fact that it is possible in "shading" to conceal the step from a soft Trumpet family into the Clarinet-tone, but not into the Gamba-tone which is an increase of effect and not a diminution. Consequently the Gamba-tone only appears on the organ in its softer scales and is used with great

reserve, and *never for long periods*, as it soon palls on sensitive ears.

240. Another point which may guide a student in the choice of his colour, especially with the

**The Historical
View.**

older pieces, is the historical view. A small family of soft Flute-stops would represent fairly accurately the effect of the Portatives and Regals of the early days of the instrument. There is a more secular feeling about the Flute and Gedackt tones, and the old dance suites of Byrde, Bull, and others, go splendidly on this class of tone. On the other hand, the Diapasons and Principals would be the right medium for the early church organ works, whilst "*Diapasons up to Mixtures with a pedal reed*" was a favourite combination of the period preceding Bach. Some quaint early solo effects will be noticed later on.

241. The high pressure reeds and the softer Clarinets with many other orchestral stops are much more modern in feeling. Certainly there is much that is praiseworthy in such a system of registering which takes into account the instruments of the period and the state of the art at the time when the composition was written. Many authorities, however, hold that there must be certain exceptions to this rule, notably in the case of Bach, which seems to have anticipated, consciously or unconsciously, almost all the modern resources and improvements of the instrument.

242. Much of the power of Wagner's orchestral music is derived from his exceedingly happy choice

**Emotional Import
of Tone-Colour**

of the right tone-colour for the passage in question, and this method may be applied to many passages in organ music with advantage. The style, matter, and even the emotional feeling of

the phrase will often dictate the tone-colouring. Certain passages will ask undeniably for Flutes, whilst others will imperatively demand stronger colours. There should be no mistake in Trumpet-tone passages, but even now some well-known organists apparently think the Tuba is a stop on which to "run about."

243. The *pitch* of a passage—its "tessitura" as a vocalist would say—also helps in the selection of tone-colour. Passages high up on the manual—other considerations, such as volume, etc., being equal—naturally ask for Gedackt and Flutes, whilst Diapason, Trumpet, and Clarinet tones appear more natural in the middle pitch, and the String-tone defines the lower harmony best. We thus see that the Crescendo scale of colour given in paragraph 239 has also a close relation to the ordinary compass of the keyboard.

244. The very shortest and simplest pieces, say of 16 bars, or a piece of plainsong would be most effective when played on the prime most suited, either a flute family or a diapason family, more or less well represented. The colour would not be changed from beginning to end. An early fugue of Scheidt or Moffat, or a Chorale, might be played on the Great Diapason family, 8 and 4 feet or 16, 8, 4 and 2 feet with perfect taste; whilst a simple little movement from Byrde or Gibbons might be rendered with enhanced effect on the Choir Flute family.

245. Pieces of short binary construction, such as the dance forms of the early suite; the shorter preludes and many of the fugues in "the Forty-eight" might be played on simple tones, with only one colour contrast. If repeated the colour con-

trast might be reversed. Thus the 2nd fugue Bk. I. of the Forty-eight might be thus treated.

Pt. I. Bars 1 to 17 (1st quaver) on Choir Flute-tone.

Pt. II. Bar 17 (2nd quaver) to end—on Sw. Diapason-tone of about same power.

The Pedal should not be used until the last entry of the subject in the bass.

As a specimen of a similar simple colour treatment, but in two shades of one tone-colour, the student may turn to Guilmant's Chorale in G, Opus 49, No. 3, a composition of some length in the antique style which is registered for Swell Diapasons 8 and 4 feet and Great Diapasons 8 feet. These are alternated and then the two manuals are coupled.

246. It is noteworthy, too, that the prime tones themselves gain in character merely by being judiciously contrasted. A String-tone sounds more "stringy" when used after Flutes, and a Clarinet-tone gains more distinction after a Gedackt or Flute-tone than it would when used after Trumpet-tone.

247. More extended pieces gain immensely by being treated as studies in one suitable tone which is, however, to be shaded, modified, subdued and heightened at pleasure, without changing the prime colour originally chosen for its medium. In other words, the piece may be treated as a *monochrome*, but with every variety of shading. The tone is strengthened, enriched, brightened, sobered, filled in or reduced by the addition or withdrawal of the various members of its own family. If the Great Diapasons 8 feet are being used for a solemn, dignified tone, and a brighter effect be required, this is at once secured by the addition of the principal 4 feet register. A still brighter effect is secured by the 2 feet and this will probably be filled in by the 16 feet



THE ORGAN
IN NORWICH CATHEDRAL.

toned Double Open Diapason for a greater dignity. Then comes the extra brilliancy, the Sesquialtera (a 2-rank mixture), and finally the 3-rank mixture falling on the tone-mass like a shower of stars. The same applies to the other classes, 4 and 2-feet meaning additional brightness, and 16 and 32, depth of body, and dignity of tone. In the brighter colours the addition of the 16-feet registers has a somewhat analogous effect to the descent to a lower tone-colour.

It is here that such mechanical aids as Swell to Great, and Choir to Swell come into play most happily for the obtaining of shades not otherwise procurable.

248. Some idea as to the number of shades such a piece might go through if required, may be gathered from the following *crescendo* scale of tone for a "Diapason-colouring."

Shading.

- (a) Choir Dulciana.
- (b) Swell Open Diapason (box closed).
- (c) Choir Dulciana coupled to Swell (closed).
- (d) Swell Open Diapason (box $\frac{1}{2}$ opened).
- (e) Choir to Swell with (d).
- (f) Choir Open Diapason, and so on, up to the Great Diapasons coupled to the Swell Diapasons (box opened).

249. If the Choir be boxed—as it should be—this will add still further to the number of shadings. The couplers, Swell to Great and Swell to Choir, again considerably enlarge the range, which is indefinitely multiplied by the extra brightness of the 4-feet, then 2-feet, and finally the mixture registers of the family in question and the deepening influence of the 16-feet manual register, with perhaps the 16-feet and 32-feet Diapason on the Pedal Organ.

250. In changing manuals with such a scheme, it is often preferable to allow one hand at a time to pass to the new manual. Thus, in a *crescendo* from the Swell, the left hand may pass to the Great a few beats, or some time, before the right hand, and in *diminuendo* the left hand may be left on a few beats later. This renders the break less noticeable and adds to the *crescendo* or *diminuendo* effects. This possibility of overlapping is one of the most valuable attributes of the organ.

Ex. CXLIV.

J. S. BACH,
Passacaglia.

Sw. Ch. Sw.

pp

Ch. Sw. Ch.

(No Pedals).

See also ELGAR's "Sonata in G," WALFORD DAVIES' "Solemn Melody," and the Example by MAX Reger in paragraph 290.

251. The *full* range of power would scarcely be needed in any one piece. The degrees of tone best suited to the piece must be well considered. If it be of a lusty, vigorous character, probably a few of the louder registers on the Great and Swell (box opened) will suffice. If it be a piece with a chamber-music feeling, the Small Open Diapason on the Great, or even a Choir variety, may be shaded with the Swell Diapason-tone.

252. One of the best aids to shading is the use of the Swell and Choir boxes. In leaving the

Great for one of these, if the box
Swell and Choir Boxes. be open and gradually closed later on, an exceedingly beautiful effect is secured. The timing of the full closing of the box should be carefully arranged, as it not only reduces the tone-volume but also takes away much of its brightness, giving to the boxed Diapasons a strange feeling of mystery and awe.

253. It is well to observe in passing that many Swell and Choir boxes are defective in construction. They should be thickly built and the shutters when closed should be of equal thickness with the rest of the box. The scaling of the Swell pipes must then be of correspondingly larger scale. The boxing of the Choir Organ is also an immense advantage, providing for the regulation of tone-volume, with the addition of shading degrees and expressive force, but the Swell box conditions propounded above must apply with equal force here.

254. Much difference of opinion exists on the management of control over the "boxes." Undoubtedly the perpendicular louvres give much greater control, and more delicate shades than are possible with the horizontal shutters, but render the production of *sfz.* and accent effects somewhat difficult. If a swinging rod (latchet) action be used it ought to have several notches in, preferably the fully-open one in front and others arranged at various intervals behind.* The position, too, of these pedals is undecided: some players like them in the middle, others at the right-hand side, whilst occasionally they are found slightly to the right of the middle. Again, "many men,—many minds"; but all agree on the necessity for as much control as possible over the tone-volume.

* It is possible, however, to combine the advantages of both forms under one pedal. See the new organ by Hill, in Manchester Cathedral, 1910.

255. Still pursuing this plan of shading,—if the question of scaling be carefully considered, it is possible to pass into the colour of the nearest prime on either side. Thus, if the Trumpet family does not go far enough on the *piano* side, it is quite easy to shade Trumpet-tone into Clarinet, and this in turn into Soft Diapason, and so on ; or the reverse manner may be followed for a *Crescendo* effect. In the former case, the change would have to be “finessed,” by carefully meeting the higher colour (see paragraph 239) in the matter of scale volume. In a *Crescendo* shading, the new tone would have to be kept rather on the soft side of the one quitted. The Flute-tone may be shaded into the Gedackt in this way. The Gedackt then appears as the Flute-colour with a shadow thrown over it.

256. As examples of this “Monochrome” style of registering pieces, in which the French players are pre-eminent, the following will serve. The Scherzo to the Fourth Symphony of Widor is registered for Flute-tone on all the manuals and pedals. String-toned Monochromes are very frequent. See Guilmant’s Second Sonata (*Larghetto*).

Récit : Voix Célestes et Gamba de 8 P.

Positif : Unda Maris et Salicional de 8 P.

Pédale : Soubasse de 16 P., Violon de 16 P., Violoncello de 8 P.

Guilmant’s Third Sonata (*Adagio*).

Récit : Voix Célestes et Gamba de 8 P.

Positif : Unda Maris et Salicional de 8 P.

Gd. Orgue : Gamba de 8 P. Récit et Positif, accouplés.

Pédale : Soubasse de 16 P., et Violoncello de 8 P.

Bonnet’s “Lamento” Op. 5.

Récit : Gambe 8 seule.

Positif : Salicional 8 ou Gambe 8.

Gd. Orgue : Salicional 8 ou Gambe 8.

Pédale : Bourdon 16 seul.

Claviers accouplés, sans tirasse.

APPLICATION OF TONE-COLOUR. 149

Diapason shadings may be seen in many of the Chorales and Fugues in Guilmant's Collections of Pieces, some of which were referred to in paragraph 202. Trumpet pieces of every description, too, may be found amongst the works of Widor, Guilmant, Bonnet, Lemmens and Grison.

257. The following examples give interesting Flute shadings combined with another colour for the solo part.

The Pedal Bourdon is very frequently so used to supply a lower Flute-tone.

Ex. CXLV.

GUILMANT, Offertoire
sur deux Noël's, Op. 19.

Andante. RÉCIT : Voix Humaine, Bourdon et Tremb.

Pos. G.O. Pos.
Harm. Fl. (Bourdon 8 et Salicional)
Bourdon 16 et Flute de 8.

Ex. CXLVI.

CHARLES WOOD.
Variations on "Winchester Old."

Sw : O. Diap. and Oboe.

&c.
Ch. 8 ft. Flute.
Ped, 16. Bourdon.

The Staccato Flute-tones here easily conjure up the effect of lightly falling snowflakes.

258. The next step is the *contrasting of the various families*. Here, a nice discrimination must be exercised in the choice

Contrast of Tone-Families. of the contrasting colours. Strong colour-changes render marked changes of power at the same time both unnecessary and undesirable. Indeed, if the prime tone be at all far removed, the same volume of contrasted tone will be quite suitable. Thus, if the change be from Trumpet (V.) to Flute-tone (II.), the colour-contrast will as a rule be sufficiently strong without any contrast in volume on the part of the colours.

259. Only a player with the most depraved taste would proceed from a passage on the Solo Tubas to the soft Choir Flute-tone. A powerful Tuba makes the Great "Full to Mixtures" sound pale, and to shew so little sense of scale as to proceed from the Tubas to Gedackt-tone would be to invite an effect of bathos. On the other hand if the change be to a neighbouring contiguous class, a *difference in scale* will either increase or weaken the contrast.

260. The matter of Scale is indeed very potent in the obtaining of contrast. Thus the change from a loudly-voiced Trumpet to a Great Flute would be very pronounced; but were the Reed-tone represented by the Swell Cornopean, the step to the Great Flute would be very perceptibly diminished. On the other hand, the step from soft Trumpet-tone to Clarinet is not so great in contrast, and might be desirably augmented by a marked difference in scale. These are but a few of the instances in which advantage may be taken of scale to increase the idea of contrast. Such contrasts should be used, as they are naturally called for by the forms, character and feeling of the music.

261. The contrast of colours is best understood at first, when both colours appear at the same pitch ;

Questions of Pitch. *i.e.*, both 8 feet or both 8 and 4 ; then both with 8, 4 and 2, and so on, for the question of *Pitch* also

influences the degree of contrast. The change from Swell Trumpet (8 feet) to the Choir Clarinet-tone (8 feet) might not be sufficiently marked for a particular passage. Then an addition of the 4 feet Clarion to the Swell Cornopean, or a *Contra Fagotto* to the Choir would strengthen the contrast. A similar increase in the effect of colour-contrast takes place when the answering phrase is very perceptibly higher or lower in pitch.

262. The use of the 16, 4 and 2-feet registers always helps or modifies the contrast. The change from Gamba-tone to Flute or Gedackt would be greatly exaggerated if the Gedackts were in the 16 and 8-feet registers. Hence it is better to study the contrasts of the positive tones first of all in similar powers ; and then, if the effect of contrast be not sufficiently strong, more difference may be made by a slight contrast in *volume* and *pitch* in addition.

263. To sum up, the contrast may be *strengthened*

- (a) by adding 4-feet and 2-feet registers of the same class if possible, to the *higher* colour ; or
- (b) by adding 16-feet tone to the *lower* of the colours ; or
- (c) by both (a) and (b) combined.

It may be *reduced*

- (a) by adding 4 and 2-feet, either or both, to the *lower* colour ; or
- (b) by adding 16-feet tone to the *higher* colour ; or
- (c) by both (a) and (b) combined.

264. One of the most delightful methods of registering pieces is to have different classes of tone-colour on each manual. Thus

Manual Arrangement. the Minuet in Widor's Third Symphony is scored :—G.—Flute de 8.—P.—Diapason et Principal—R.—Hautbois—Ped.—Flute 8. A similar arrangement is used for trio playing, but here, fewer stops, often single ones, on each manual are drawn. Frequently two different families are used on two manuals, whilst the third manual is prepared with a combination of both of these. For many short pieces such an arrangement is quite sufficient providing as it does both variety and homogeneity without extravagance of colour.

265. One of the weakest points in the matter of organ-colour is the want of variety in *Pedal-Colour*

Pedal-Colour. owing to the comparative poverty of the pedal department in many organs. This is explainable in three ways :—the first a question of economy ; the second, a matter of aural perception ; the third, the demands of acoustical laws.

266. The too precipitated change from the old GGG manuals to the CC, in order to make way for the newer and fuller sets of pedal keys, robbed English organs of their rich, full lower notes on the manual registers, and too frequently gave them nothing in return on the Pedals but a few poor stops of the Bourdon or Diapason species. Hence the player is deprived of the means of obtaining variety of colour and balance on the Pedal Organ. The ear, too, is not so nicely discriminating on matters of colour—nay, occasionally even in the matter of pitch—on the notes below the vocal range. To a large extent, however, it is merely a matter of opportunity and training ; and those who have heard many of the splendid pedal departments of some of the best German and

French organs cannot remain satisfied with the poor substitutes for balance and colour provided by many of the English and American pedal-organs.

267. On the score of æsthetic balance, as well as scientifically, there is a necessity for a slight *preponderance* of tone-volume in the *lowest* part, rather than a falling away. Many organ manuals even are faulty in this respect. If the manual be played downwards from its highest to its lowest note, there should be no feeling of *diminuendo* but rather the reverse.

268. A glance at the specifications of some of Bach's organs (see Appendix II.) is particularly instructive here. The organ at Arnstadt, completed in 1701, had five stops on the pedal organ, two of 16 feet, one of 8 and two representing the higher harmonics, in addition to a pedal coupler. In drawing up a scheme for a new organ at Mühlhausen, Bach made significant suggestions with regard to the Pedal Organ. He asked for a better wind-supply, a 32-feet stop and a complete set of new and larger pipes for the bass Posaune. A rather unexpected item of Pedal colour is a set of twenty-six tuned bells attached to the pedals.

The organ in the Castle Chapel at Weimar had only two manuals, with eight stops each. Yet the Pedal Organ contained seven stops, one of 32 feet, three of 16, two of 8 feet and a reed of 4 feet. On such an organ, the many *bravura* pedal passages which abound in the composer's works would sound truly impressive, but on many of the modern emaciated Pedal Organs, these passages sound little less than ridiculous. A favourite combination of Bach was his so-called *Organo Pleno*, by which was intended the combination of all the manual flue-work up to mixtures (no reeds) with the full pedal flue-work, plus a 16-feet reed. It is remarkable that even a 32-feet reed may sometimes be

used in this way in large acoustic buildings without disturbing the tone balance.

269. A much greater variety in Pedal-tone is needed and the string-toned Violone and the soft Lieblich Bourdon are valuable assets to Pedal colour even if the latter be merely borrowed from the Swell. This is specially used for many *Pedale Doppio* effects, see Horsman's "Curfew," etc.

Ex. CXLVII. I. DOUBLE PEDAL FOR FULNESS.

REGER, Choral Prelude
"Von Himmel hoch."

Sehr lebhaft.

The musical score is for a Choral Prelude by Max Reger, titled "Von Himmel hoch." It is marked "Sehr lebhaft." (Very lively). The key signature is G major (one sharp) and the time signature is 12/8. The score is divided into two systems, each containing three staves: the top staff for the right hand, the middle for the left hand, and the bottom for the pedal. The first system begins with a forte (ff) dynamic. The second system ends with "&c." indicating continuation. The pedal part features a double pedal effect with two distinct rhythmic patterns.

EX. CXLVIII. II. FOR POETIC COLOUR.

Adagio. (♩ = 46.)BONNET, *Épithalame*, Op. 5.

A 32-feet stop is very telling for "pedal points," for giving interest to a soft final chord, and (with certain manual stops) for weird supernatural colourings.

270. For a really correct balance in *tutti* work the following rule should be adopted; for every register drawn on the manual its corresponding colour should be drawn on the pedals in the pitch of the octave below. With very many organs, however, this is mere idealising, and until more room is allowed in building, players will have to content themselves with a very charitable approximation to this principle.

271. One of the most fascinating parts of colour treatment is the practice of blending the families.

Blending. Reference should here be again made to the colour scale.

- I. Gedackt.
- II. Flute.
- III. Diapason.
- IV. Clarinet.
- V. Trumpet.
- VI. Gamba.

272. It will be found that the best blends will be the result of unions of any of the second, third, fourth and fifth classes. The two extremes,—Gedackt and Gamba species, are not good mixers. The Gedackt-tone has always a sobering effect on any other class combined with it, which makes it useful for sombre, gloomy effects, but it cannot be called a "blend." Many of the French composers, excellent colourists as they are, seem far too prone to cloud their tones by the addition of stops of the Bourdon (Gedackt) type.* Valuable as this effect is for thickening and shading purposes, it is a great advantage to let the classes be heard more frequently by themselves. Of course, the Gedackt-tone is a powerful factor in the registering of Funeral Marches, gloomy pieces (see Reubke's Sonata in C minor), and for sombre hues in general.

273. A *real blend* only occurs when just the right and necessary (not always equal) powers of each colour are obtained so as to make the result an altogether new thing. Thus, a Harmonic-Flute (Class II.) 4 feet, on the Great, coupled to a Swell Cornopean (Class V.), if fairly balanced in volume, will lose its own character and produce a *new* colour, a sort of Gamba-tone (Class VI.). Such metamorphoses frequently happen when a 4-feet or 16-feet of one class is combined with an 8-feet stop of another class.† The result is dependent entirely on the question of relative power. The thoughtful student will soon discover the best combinations. He will find that the Swell Oboe is more of the Clarinet type of tone-colour and combines best with a stop of the Flute or Gedackt families, and worst with a string-toned stop; that the 4-feet Flute combines infinitely better with it

* See Prelude in G minor by G. Pierné (Op. 29, No. 1). Récit. Gamba 8, Bourdon 8, Fl. 8; Positif Bourdon 8, Flûte 8, Montre 8; G. O. Flûte 8, Bourdon 8; Ped. 16 et 8.

† Herein lies one of the sources of usefulness in the "Unison off" coupler.

than does the 4-feet Principal (often wrongly called Gemshorn) ; that, generally speaking, Swell combinations are better without the Oboe ; and so on. But let him beware of the ordinary piston and composition pedal combinations as a rule.

274. A word may be said here on the economy of registers in combinations and *tuttis* of combined classes. The Gamba-tone, even if quite soft, is better omitted from all mixed *tuttis* ; and it is well for the student to remember, in *tuttis* of the same family, that, acoustically, "like kills like." The Large Great Open Diapasons will often gain in colour by the omission of the smaller Open Diapasons, especially if they are at all alike in quality.

275. One of the oldest and most effective methods of organ-colouring is that known as **Soloing**. "Soloing a part." It is here that the step from contrapuntal to harmonic music is most distinctly felt, for it is more applicable in the monodic style. The practice of Soloing was very general in Germany long before Bach's day, and a seventeenth-century tutor states that "each of the various stops may be used for 'Soloing' purposes, in addition to the Viol da Gamba, the Flauto Traverso, the Bourdon 8-feet, the Open Diapason ; and to some of these, the 2-feet stop, or frequently a soft mixture called "Cornet," may be added."

276. Bach used the Pedal Organ frequently for solo purposes. No. 2 in the "Orgel Buchlein" is a prelude on the chorale, "Gottes Sohn ist kommen." In it the Chorale is placed on the Pedal Trumpet, 8-feet, and the Choral-prelude "In dulci jubilo" should undoubtedly receive a similar colouring. The pedal parts of these latter pieces contain the high F sharp. The prelude was written for the organ at Cöthen which possessed

this unusually high note on the pedals. For other instruments Bach advised the use of the pedal 4-foot reed and transposing the passage an octave lower. This reed would be the "Cornet" which, however, must not be confused with the mixture of that name.

277. A favourite solo arrangement in England of the period of Greene, was a solo stop of a mixture type called "Cornet," which was used with a Stopped Diapason on the Great, for the brilliant running part, accompanied by a few soft neutral stops on the Swell. It might have been thought hardly necessary to have strengthened the prominence of such a solo tone. This was done, nevertheless, by raising the stop to a higher sound-board, and the result was called "Mounted Cornet." The effect would now be regarded as quaint rather than beautiful.

278. Enough has been said to shew the antiquity of the practice of soloing, but tastes in organ colour have naturally changed since then. The most used solo stops nowadays are perhaps the Swell Oboe and Cornopean, the Concert-Flute 8-foot and the Viol da Gamba (or Viol d'Orchestre), the Clarinet and the Orchestral Oboe. The degree of *relief* necessary for the solo tone depends largely on the amount of contrast in colour and also on the difference of movement between the solo and accompaniment. The solo tone is often completely spoilt by being coupled to the accompanying manual.

279. Usually the accompaniment is of a neutral colouring, and then very little relief in scale is needed for the solo-tone. A very fresh effect is obtained by accompanying the solo on a contrasted prime-tone, and in this case, rather more relief in relative power is necessary.

280. A very fine instance of a Flute-solo is found in Widor's Fifth Symphony. Many of

Gluck's solos go well on the organ with this registering. A splendid example of a Swell Cornopean solo may be seen in Wesley's Andantino in G, and some of the most expressive of Swell Oboe solos may be found in the "Sonata," "Dithyramb" and "Requiem Aeternam" of Dr. Basil Harwood.

281. A tenor solo will frequently need more relief in volume than a melody in the upper part, and this is where a *mezzo-forte* string-toned stop on the Great is very serviceable. The Swell Horn or Cornopean are useful in this respect. Here is a modern method of coping with the difficulties of relief.

Ex. OXLIX.

E. J. HORSMANN,
The Curfew.

III. (Sw.) soft 8 ft.
poco lento.

I. (Ch.) Full with Trem. III. &c.

Soft 16, 8.

But it must not be imagined that solo effects may not be accompanied by a similar tone on another manual, as many excellent effects are secured in this way. Guilmant's Pastorale in A (Op. 26) has a delightful Flute solo on the Great, accompanied by a Choir Flute-stop. This is merely another beautiful application of the monochrome principle. Some keen colourists use the Swell Super- and Sub-Octave to Great couplers without the unison coupler

and with no stops on the Great for the purpose of accompanying a delicate Swell string-solo by itself.

282. Some fine modern systems of colouring, such as those used in some of the many pieces by H. W. Nicholl and Healey Willan, seem to rely almost entirely on the "soloing" method of obtaining relief for the chief melody which roams at will from the upper to the middle parts, thence to the bass, and so on, always receiving a considerable amount of tone relief. (See Healey Willan, *Pre-lude and Fugue in C minor.*)

283. Another modern device is the contrasting of solo-stops by phrases, or even by little figures. The solo then invariably passes from one class of prime colour to another. This "conversational" method may be well studied in the orchestral pieces of Schubert, where he frequently allows two instruments to "talk to one another" in this way.

284. One of the few really artistic uses for "super-octave" and "sub-octave" couplers is for the purpose of soloing. The same may be said of the "Unison off," as it makes many new combinations possible. Another use for these octave couplers is for enriching a very delicate accompaniment on the Swell. Perhaps the writer who has used them most frequently in this way is Mr. E. H. Lemare. For all other purposes they are, at the best, only "makeshifts."

285. The rendering of an *obligato* part is somewhat akin to soloing, but here the power of the two colours must be more equalised, the necessary relief being supplied in the choice of the colours themselves. This approaches very near to the "two-colour effects" described in the next paragraph.

**Octave
Couplers.**

**Obligato
Parts.**



THE ORGAN CONSOLE
IN WESTMINSTER ABBEY.

APPLICATION OF TONE-COLOUR. 161

Ex. GL. *Adagio molto.*

MERKEL, Sonata, No. 6.

Sw. Oboe.

Ch. Flute 8 or Gedackt 8.

(No Pedal.)

&c.

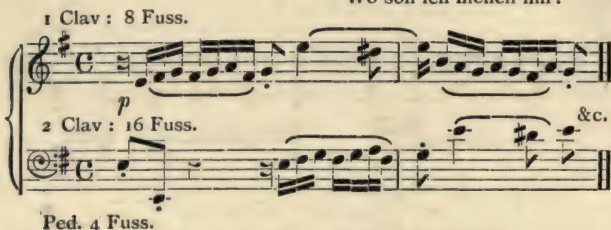
See also MERKEL'S Adagio in E in the free style,
HOLLINS' Two Concert Overtures, etc.

286. Our next step is a *two-colour* arrangement. One of the earliest records of this, is found in Bach's Choral Prelude on "Ein' feste Burg." Here is found an indication that the left hand was to be played on the "Fagotto" 16 feet, whilst the right hand used the "Sesquialtera" (mixture). It is difficult to imagine what this effect was really like, but we know that Bach wanted his "Fagotto" very soft and delicate and "especially suitable for this treatment," so that we may assume that it was a favourite device. Did he draw his 8-feet with the 16-foot Fagotto and another 8-feet with his "Sesquialtera"? This may be safely assumed; for the Bourdon and Sesquialtera (soft mixture) was a common combination of that time. It is a great pity that the

few indications of Bach's registering left to us are of the vaguest possible kind. The following is an example :—

Ex. CLI.

J. S. BACH, Choral Prelude.
"Wo soll ich fliehen hin?"

1 Clav : 8 Fuss.

 2 Clav : 16 Fuss.
 Ped. 4 Fuss.

(The Pedal enters later on with the Choral Melody.)

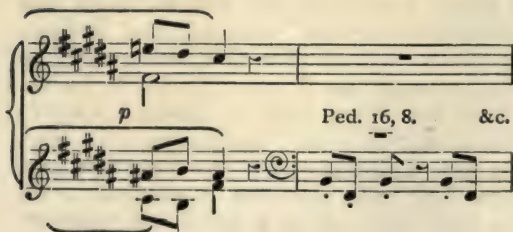
287. Probably did we know them more precisely, such combinations would be no longer favoured, but the idea of the dual colour balance and contrast combined is still one of the most valuable effects in organ music.

Ex. OLII.

CÉSAR FRANCK.
Pièce Héroïque.

R. Hautb. Tromp.
G.O. Flute et Bourdon 8.
Allegro maestoso.

 G.O.
 mf
 R.
 No. Pedals.



p
 Ped. 16, 8. &c.

APPLICATION OF TONE-COLOUR. 163

Ex. CLIII.

J. E. WEST, Song of Triumph.

Andante con molto e tranquillo. (♩ = 72.)

Sw: to Oboe with soft 16.

Ch. Fl. 8 & 4.

16, 8.

The score consists of three staves. The top staff is in treble clef with a key signature of one flat and a 3/4 time signature. It features a melodic line with triplets and a fermata. The middle staff is in bass clef with the same key signature and time signature, featuring a similar melodic line with triplets. The bottom staff is in bass clef with the same key signature and time signature, featuring a single note with a fermata.

16, 8.

The score consists of three staves. The top staff is in treble clef with a key signature of one flat and a 3/4 time signature. It features a melodic line with triplets and a fermata. The middle staff is in bass clef with the same key signature and time signature, featuring a similar melodic line with triplets. The bottom staff is in bass clef with the same key signature and time signature, featuring a single note with a fermata.

288. The same principle gives the following imitation of orchestral wood-wind effects.

Ex. CLIV.

W. T. BEST, Pastorale in D.
(Cecilia Collection)

Allegretto. Clar.

Two Claviers.

'Celli.

p

The score consists of four staves. The top staff is in treble clef with a key signature of two sharps and a 2/4 time signature. It features a melodic line with a fermata. The second staff is in bass clef with the same key signature and time signature, featuring a similar melodic line. The third staff is in bass clef with the same key signature and time signature, featuring a single note with a fermata. The bottom staff is in bass clef with the same key signature and time signature, featuring a single note with a fermata.



This treatment forms a welcome relief from the "one-colour" idea which so largely prevails in organ music generally.

289. An inner counterpoint of marked relief presents the "two-colour" idea in a more modern light. The influence of Tschaikowsky is perhaps felt in the following extract although the effect was well known to S. S. Wesley.

Ex. CLV.

W. G. ALCOCK,
Impromptu in G.

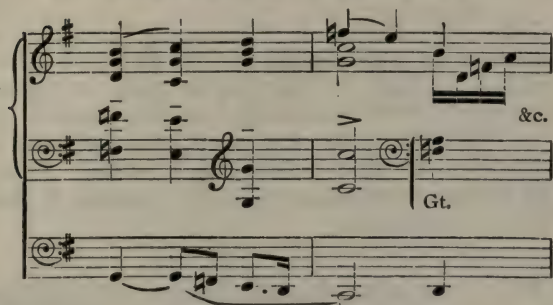
Gt. to Mixt.

ff

Solo Tuba.

Ped to Gt.

APPLICATION OF TONE-COLOUR. 165



290. Here is the same idea in a style closely resembling the orchestral methods of Richard Strauss.

EX. OLVI.

Moderato.
Flöten.

REGER, 2nd Sonata, Op. 60.

A musical score for piano and flute. The piano part is on a grand staff (treble and bass clefs) with a key signature of one sharp (F#) and a 4/4 time signature. The flute part is on a single staff with a treble clef and a key signature of one sharp. The score consists of three measures. The first measure shows the piano playing chords and the flute playing a single note. The second measure shows the piano playing a descending scale and the flute playing a chord. The third measure shows the piano playing a descending scale and the flute playing a chord. The score ends with a double bar line and the letters "&c." and "Gt." below the guitar staff.

II. Man. (Sw.) *pp*

pp

III. Man. (Ch.) (Clar. or Str.) *ppp*

III. Man. (Ch.)

(II. still).

291. The device of "thumbing" on a third manual gives combinations of four different colours

Three or more if the pedal have a definite
Combined Tone- colouring. If the student turn
Colours. to Ex. clxiii. he will see an
 illustration of this. Many such effects he will
 find in the arrangements of E. H. Lemare, R. Goss
 Custard and others.

292. Any rules on the manner of applying
 tone colours must be of the most general nature
 and consequently subject to very
Some Rules for considerable qualification in
Registering. many instances.

(i.) The quality of foresight, so eminently
 useful in the ordinary conduct of life, should
 be always exercised in the matters of colour
 arrangement. Both outlines and details of
 colour should be carefully worked out and
 decided upon before the commencement of the
 piece, taking care to give the various colours
 to those passages which are most grateful
 to them.

(ii.) In many pieces there will be a climax
 of tone and colour which should be carefully
 worked up to, and away from, but it does not
 follow that the feeling of climax is necessary
 to all pieces.

(iii.) Each phrase, or period, should as a
 rule have some slight change of colour
 or shading. Certainly the same phrase
 should not be repeated without some dif-
 ference in colour treatment. Occasionally
 the idea of response in colour may be
 made by quite short figures or even by
 chords.

APPLICATION OF TONE-COLOUR. 167

Ex. OLVII.
Vivacissimo.

MAX REGER,
Perpetuum mobile.

And so on throughout the Piece.

Ex. OLVIII.
G. O. Jeux de 8 pieds.
Con moto. m.d.

CAMILLE SAINT-SAËNS,
Fantaisie.

(The whole piece contains very interesting registering).

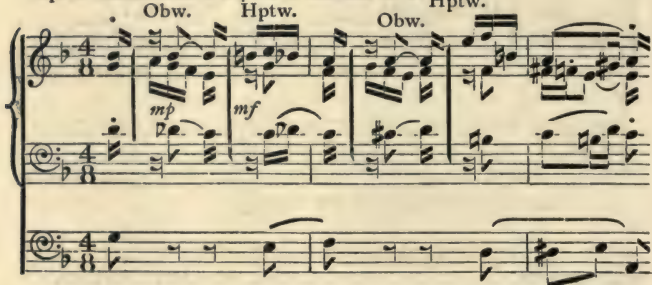
(iv.) Violent contrasts should be avoided except for dramatic purposes, and even in elaborate pieces of many changes and tints there will always be some principal contrast in tone-colour round which the other contrasts and variations appear to group themselves.

(v.) In using either shading or contrast, the new tone should be used *just after* and not immediately before an accented beat ; that is, the tone should not be changed in the course of a phrase (Feminine endings form an apparent exception to this rule).

Ex. CLIX.

MERKEL,

Obw. : Einige 8 u. 4 F. Variations on a Theme by Beethoven.
Hptw. Sämmtliche 8 u 4 Fl. u. Bordun 16 F. Hptw.
Obw. Hptw. Obw.



293. For such large forms as the fugue, sonata, and all pieces closely developed for a considerable length, broader outlines of colour will prevail than those in smaller or simpler forms, such as suites, chaconnes, ground basses, variations, etc. The expression for Sonatas will consist to a large extent in mere shading, probably the actual colour contrasts being confined to a change of manuals for the various subjects. In some fugues, considerable tone variety may be imparted to the episodes which are frequently adapted to the "two colour" treatment. Some fugues, on the other hand (the "St. Anne's," for instance),

require merely the broadest changes of manuals at the chief sections. This work is broad, simple, rugged, and elemental in feeling, although so wonderfully finished and strongly intellectual in its diction.

294. The student is apt to forget that the fugal form admits every variety of feeling and rendering, and he should pay particular attention to the discovery of the real nature of the subject and its treatment. Bach's fugues cover the whole range of emotions. Some require the smallest possible tone ; others every atom of strength the instrument is capable of ; every rate, from *vivace* to *adagio* is found ; and—shocking to relate—some are what one might call “decidedly secular” in feeling. That the form is capable of holding complex modern emotions the reader may plainly see in the fine fugue in D minor (Opus 103) of Sir Charles Stanford, and the exceedingly beautiful and tender fugue in D (on the initials of a friend) of Dr. Ernest Walker.

295. The larger forms of Max Reger, although strongly charged with modern feeling, demand only the broadest outlines in colour treatment. He frequently asks for nothing more than the contrast of the full manuals, and in his search after sonority he does not hesitate to couple all the four manuals together.

296. The simpler forms, such as Ground-basses, Chaconnes, etc., will naturally bear more colour, although considerable reticence is demanded with the early music in the *choice* of colour effects. As an example of great skill in the colouring of such forms, the reader is referred to Karl Straube's arrangement of the Ciaconna of Pachelbel (Peter's Edition). In Variation forms, care should be taken to supply contrast of power and treatment, as well as colour in accordance with the keys,

modes and styles of the different presentments of the theme.

297. The invention of so many mechanical devices for stop-control has naturally resulted in opening a large new field in organ colouring. The lightening and adjusting of the composition pedals, their reinforcement by pistons, the application of "tabs" and "stop keys," adjustable pistons and both separate and combined pedal control—all these devices have made possible colour effects undreamt of before.

298. Some organs possess an arrangement known as "prolongement harmonique," or prolongment stop. This is a device
Extra Assistance. for fixing a note down throughout a movement. Again, some pieces are not possible without an "on" and "off" pedal for the Solo to Great coupler, and in the absence of these devices, directions are found in such pieces advising the requisitioning of a second player. Two of the Sonatas of Guilmant certainly lose immensely without some such assistance.

299. A limit must be placed on the multiplication of these devices at the keyboard, as a modern organist occasionally finds he has to
Modern Devices. grasp almost as many mechanical contrivances as he has notes in the piece to be performed. This is absurd, and turns the organist from an artist into a nimble fingered exponent on a level with that of a "sleight of hand" performer.

300. The result of all these inventions is the creation of new methods of colouring, productive of great beauty of tone colour and balance, the latter being secured by boxing the Choir organ, in addition to the Swell, and controlling them by balanced Swell pedals.

301. A desire for more vitality in organ-tone is continually evinced by the frequent use of such combinations as contain the Voix Celestes, Unda Maris, Vox Humana, and tremulants. On the other hand, increasing sonority is secured by additional wind pressures, *pedale doppio*, and a rich and powerful harmonic style worthy of Richard Strauss on the orchestra. (See the perorations of the louder pieces by Nicholl, Lemare, Bonnet, Reger, Ertel, Elert and others.)

302. Such luxuriance in colour is quite in keeping with the complexities of modern methods of composition, but ill-suited, however, to the great classical masterpieces. Let not this be thought a purist's view. In reality it is a plea for the modern music. If all the modern devices of colour-management and stop-control were to be applied to the works of the sixteenth, seventeenth, and even eighteenth centuries, where then is the modern composer to look for the colouring most suited to his more complex feelings?

Ex. CLX. NOVEL COLOUR EFFECT.

KARG-ELERT, Chaconne and
Fugue Trilogy, Op. 73.

Tranquillo. (♩ = 88.)

Sw. (16, 8, 4)

Ch. &c.

p *bizarro* (8 ft. 2 $\frac{3}{4}$ ft.)

pp

Ex. CLXI. A THREE-COLOUR EFFECT.

III. Sw. Cel. Lieblich. BERNARD JOHNSON,
 Vox Humana and Trem. Overture in C sharp minor.

Adagio.

p

Gt. Wald Flöte. 8

Ped. Open Diap. and Bourdon uncoup.

Ex. CLXII. ARTISTIC USE OF BELLS.

Ruhig. ERTEL, Passacaglia über
 Glocke (Carillon). die D-moll Tonleiter, Op. 19.

p Lieblich Ged. &c.

Sehr schwach intonierter 16 ft.

pp

A FOUR-COLOUR COMBINATION.

Ex. CLXIII.

E. MAC-DOWELL,
Dirge from Indian Suite, Op. 48.
Arr. by W. H. Humiston.

Sw. (Voix Cél.)

Gt. R.H. Gamba.

Ch. Flute 8.

Gr.

ppp (ad lib.)

(Gran cassa con bacchet d. tymp.)

303. The matter of colour requires much greater reticence on the organ than on the orchestra. The nature of organ-tone requires *broad lines* of colour. The modern tendency is so frequently to change the quality of tone in so very abrupt a manner that an unsatisfactory feeling of nervous restlessness is often produced. Such players are mistaken if they suppose that they are absolutely

imitating the orchestra when they make such rapid changes. As a matter of course, orchestral changes are not of so thorough and sweeping a nature as the changes of an organ.

304. The change of colour on the orchestra one would define as applied in "delicate layers," whereas on the organ, in changing from one keyboard to another, there is an absolutely definite and entire change of timbre which, if indulged in a flamboyant manner engages the attention of the listener so much in following the many kaleidoscopic tints that it is liable to wander almost entirely away from the point of the composition itself.

305. Some rough attempt has here been made to run a few guiding lines through a subject which

Summary. has heretofore had but little light thrown on it from a student's point of view. The separations into classes of tone, methods of colouring, etc., have been made chiefly in order that their character might be better understood, but the application of the principles laid down must depend very largely on the student's own resource, fancy, knowledge, and good taste. Much good, too, cannot fail to be derived from the study of the full scores of the great orchestral masterpieces, but the student must be warned that in general there is little, if any, relation between the orchestral instruments and the stops bearing their names.

306. His best sources of inspiration will be the analysis of the methods of the finest of modern players and the repeated study of the splendid arrangements for the instrument by such "past masters" in the art as the late Mr. W. T. Best, Sir John Stainer and Dr. E. T. Chipp; Sir George Martin, Mr. E. H. Lemare, Doctors A. L. Peace, C. W. Pearce, G. R. Sinclair, G. J. Bennett, F. G. Shinn, J. B. Lott, A. H. Brewer; Mr. J. E. West, Mr. H. A. Fricker, Mr. Reginald Goss-Custard, Mr. W. A. C. Cruickshank, and many others.

CHAPTER IX.

ORNAMENTS.

307. For the right interpretation of the organ music of the time of Bach and his predecessors, a correct understanding of their ornamental signs is necessary. Fortunately we have a fairly complete explanation of these "graces," which Bach himself wrote out for his son Wilhelm Friedmann :—

Ex. CLXIV.

1. Trillo. 2. Mordent. 3. Trillo & Mordent. 4. Cadence.

5. Doppelt-Cadence. 6. Doppelt-Cadence. 7. Doppelt-Cadence & Mordent.

8. Doppelt-Cadence & Mordent. 9. Doppelt-Cadence & Mordent. 10. Accent steigend.

11. Accent fallend. 12. Accent & Mordent. 13. Accent & Trillo. 14. Accent & Trillo.

This table is taken from a little clavier tutor which the great master wrote for his eldest boy, then aged nine. It was begun at Cöthen in 1720, and added to from time to time. Evidently the list was not intended to be regarded as exhaustive.

308. The following list gives the chief graces with their corresponding signs which the student will most frequently come across in the earlier works. Graces in modern music are almost invariably fully written out.

- | | | | | | | | |
|-----------------------------------|-----|-----|-----|----|----|----|-----------|
| 1. The Mordent | ... | ... | ... | | | | |
| 2. The Prall-triller | ... | ... | ... | | | | |
| 3. The Trill | ... | ... | | or | | or | <i>tr</i> |
| 4. The Trill with prefix | ... | | or | | | | |
| 5. The Vorschlag, or appoggiatura | | | | | or | | |
| 6. The Nachschlag, or after-beat | | | | | or | | |
| 7. The Doppelschlag, or Turn | ... | | | or | | | |
| 8. The Schleiffer, or Slide | ... | ... | | | | | |
| 9. The Acciaccatura | ... | ... | ... | | | | |
| 10. The Arpeggio | ... | ... | | or | | | |

310. The Prall-triller, or little trill, is also of quite common occurrence.
The Prall-triller.

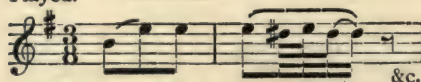
Ex. CLXVII.*Un poco Allegro.*

BACH,

Sonata, No. 4.



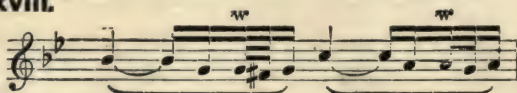
Played.



When preceded by a note of the same name and pitch, a mere *Vorschlag* or *Appoggiatura* was substituted for it. In a later version of the Choral-Prelude "Nun komm' der Heiden Heiland," Bach himself has supplied the rendering.

Ex. CLXVIII.

Older Version.



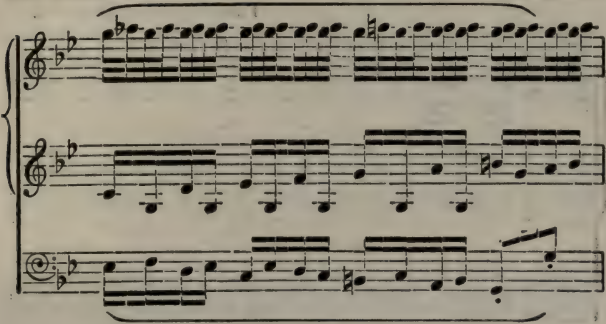
Later one.



311. The long trill is frequently misunderstood. The closeness of the shake is always left to the player's discretion but should be regulated by the prevailing *tempo* and the context. Such a distorted rendering as the following is not permissible.

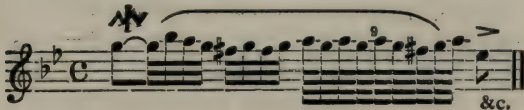
Ex. CLXIX.

BACH, G minor Fugue.



The shake here should have the A flat throughout, and if rendered very close, any false relation will be entirely imaginary. See also the long Shake in the D minor Fugue. The trill in the first bar of the Fantasia in G minor should be rendered thus :—

Ex. CLXX.



312. That Bach evidently played his pedal shakes more slowly than the trills on the manuals is evidenced by the shake on E towards the end of the Dorian fugue, where the first bar of the trill is given fully in *quavers*.

313. Occasionally Bach omitted the accessory note with which the shake usually commences, if it cleared up the part-writing or eased the otherwise stiff fingering. Apparently Bach himself was the first to write this out in full. A similar case occurs in Passacaglia of Johann Kaspar Kerl (1627-1693).

Ex. CLXXI.J. K. KERL,
Passacaglia in D minor.

&c.

314. The rendering of a chain of shakes is somewhat less rigorous. The following *Catena da Trillo*, from Bach's second Organ Sonata in the *Vivace* movement, may be rendered in either of the following ways :—

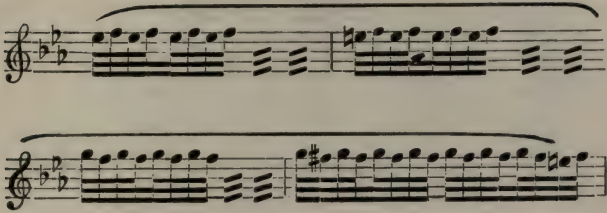
Ex. CLXXII.

Written. *tr*

Played.

Vivace.

or:—



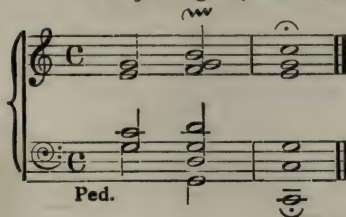
See also 4th Sonata, 1st movement (towards close), etc. The first way displays the melodic outline a little more clearly. It may be rendered as a close shake as fast as possible, or with an exact number of notes. The usual rule, however, with shakes is that they begin with the note above, except when the phrase or figure starts straight off with the shake, or after a *staccato* note, or a rest; also when the melody skips and the melodic form of the subject would be obscured by starting on the accessory note. The due clearness of the melodic outline should always decide the question of principal note or accessory.

315. Of shakes with prefixes, the following is one of the best-known examples:—

Ex. OLXXIII.

BACH,

C major Fugue (Cadence).



Played.

accel. rit.

Ped.

or:—

See also close of St. Anne's Fugue, etc.

Shakes require closing notes only when the note following needs a certain amount of emphasis, as in the above example, or in the following cadence.

Ex. CLXXIV.

BACH,
Prelude to "Wedge" Fugue.

tr

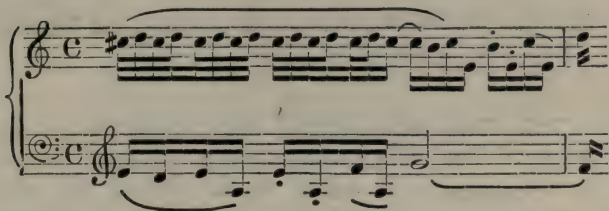
Ped.

316. With regard to trills ending on a tied note, a difference of opinion exists. Some players end them before the tied note, without accent, while others finish them exactly on the tied note. The latter rendering is quite good for the organ, as the note will receive no accent if played smoothly.

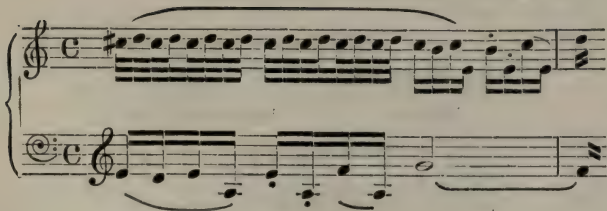
Ex. CLXXV.*Un poco allegro.*

BACH,

"Dorian" Prelude.



or:—



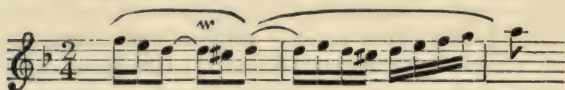
317. Occasionally we find the Mordents, or Tied Graces. Prall-triller, tied to a preceding note, and it is then rendered with the first note tied.

Ex. CLXXVI.

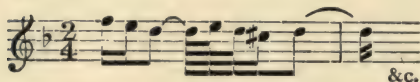
BACH, Sonata No. 3.

Andante.

(1st movement)



Played.



&c.

See also the middle movement of the same Sonata.

318. The Appoggiatura then went under the name of Vorschlag and we find it frequently in the organ works. There are very many different ways of rendering it. Occasionally we find it taking half value ; with dotted notes, it easily takes a third of the value but is sometimes played with the appoggiatura of higher value. The style and general feeling must be the guide.

Ex. CLXXVII.

BACH,

Written,

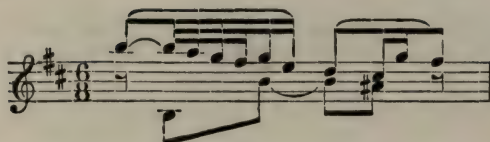
Prelude in B minor.



Played.



or:—



The plain Doppelschlag, or Turn, is very rare in Bach's works.

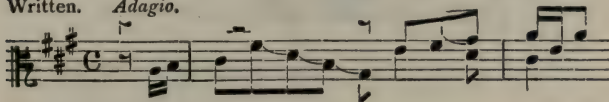
319. Of the Nachschlag, or so-called "accent," the following is a notable example:—

Ex. OLXXVIII.

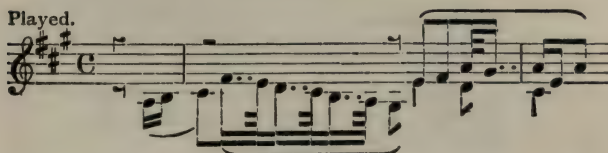
BACH,

Organ Choral "Allein Gott."

Written. *Adagio.*



Played.



The student will find a full translation of this passage, together with unravellings of several other famous compositions of the master, in Mr. E. Dannreuther's "Musical Ornamentation," Part I.

320. Several examples of the Schleifer (Slide) occur in the Six Sonatas, some briefly indicated, others fully written out.

Ex. CLXXIX.

BACH, 1st Sonata.

Written.



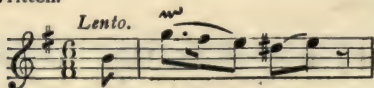
Played.



Ex. CLXXX.

6th Sonata.

Written.



Played.



Ex. CLXXXI.

3rd Sonata.

Fully written out by BACH.

Vivace.



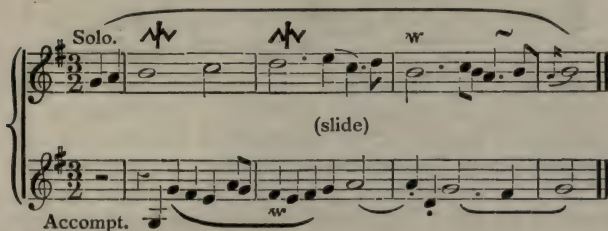
321. Some interesting examples of the use of the tremolo may be found in Bach's "Prelude and Fugue" in D minor, the G minor Fantasia, and also in the one in E minor. A famous example of an arpeggioid chord occurs near the opening of the great D minor Toccata. This should be performed slowly in accordance with the dignified tempo and huge sound-mass.

322. As an instructive example of the vital part played by this system of ornamentation in the seventeenth century, the following example will serve.

The Use of Graces.

Ex. CLXXXII.

GEORG BOHM (1661—1740),
Choral-Prelude



323. The explanation of this extensive application of "graces"—or "agréments" as they were styled—must be sought in the spirit of the age. The theory that they were inserted to help out the weak sustaining powers of such instruments as the Clavichord, Harpsichord and Spinnet hardly explains their frequent appearance in organ music. So extensive was their use on the organ, that they often form an integral part of the music written for it. On the other hand, the composers were not always over-particular in their use of some of the graces, for we find that when Bach made two copies of the same work, he occasionally altered the graces.

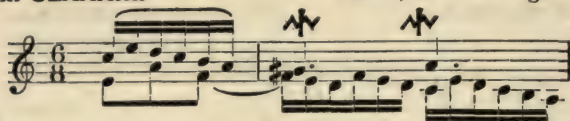
324. Although there seem to be no very definite principles in the application of the ornaments by the players and composers of that day, yet there are several main outlines to be noticed in interpreting them on modern instruments.

**General
Rules.**

325. Firstly, the graces with *Bach* and his predecessors are *always diatonic* in style and should agree with the scale of the prevailing key. For instance, in the following, the first Mordent should contain F sharp notwithstanding the F natural in the alto, and the second should have G sharp.

Ex. OLXXXIII.

BACH, A minor Fugue.



This is very important in modulations, as the accidentals were never marked. Anything of a chromatic feeling or an augmented interval cannot be admitted in the interpretation of ornaments. Thus, the renderings given by Max Reger in his edition of the "Two-part" Inventions (with a third part added) are incorrect; although quite suitable for Reger's own compositions.

326. The graces should always be played with certain definite time values. They should not be rendered mechanically but always expressively with careful time placing, so as to leave the main outline of the melody quite clear. The plan followed by some editors, of writing the graces out in full is not to be commended, as it is an advantage to be able to see the chief melodic outline.

327. Nor are editors justified in deleting these signs in a wholesale manner. They are often part and parcel of the composer's idea. They should be inserted as written by the composers themselves, and the student should use his discretion as to their suitability or otherwise to his building, his organ, and last, but not least, to his hearers. Features intended as graces should not be converted into disgraces, and the application of prolonged shakes on loud organs and upon the pedals will depend on the acoustical effects of the building and on the power and smoothness of the pedal-tone.

328. Ornaments should, as a rule, be taken out of the time value of the main note, and it should be noticed that the majority of these graces do not commence on the main note. The usual touch for these ornamentations is the *legato*, but they may occasionally be improved by a little judicious phrasing. A charming effect is often secured on

soft organs by rendering them with the *non-legato* (square) touch.

329. Graces in modern music are nearly always fully written out. The shake seems to be falling out of use. A notable example of its application to both manual and pedal is found in Max Reger's "Passacaglia in D minor." The Wagnerian turn has become very fashionable in certain pieces of the sentimental type.

330. A modern way of treating *acciaccaturas* is to play the two notes quite together, taking up the grace note immediately. This, however, can only be done on the softer stops. A very good example of this treatment may be found in Chipp's arrangement of the Andante from Mendelssohn's Italian Symphony.

Ex. CLXXXIV.

Arr. by E. T. CHIPP.

Andante con moto.



331. Modern composers usually leave no doubt as to the interpretation of their graces, frequently writing them out in full.

Ex. CLXXXV.

HARWOOD, Dithyramb.

Allegro.



Ex. OLXXXVI.

MAX REGER,

Symphonische Phantasie und Fugue, Op. 57b.

Vivace assai.

D

tr

tr

(half bar)

&c.

CHAPTER X.

STYLE.

332. One of the most important requisites of good organ playing is an absolute clearness of style and precision of touch. The habit of "key-splitting" frequent with many pianists, and even the accidents of key-rubbing are much more heavily punished on the organ by the continued strength of the tone and the increased largeness of scale. It is as though an angel of wrath were hovering over the pipes to avenge in full the delinquencies of any who trespass on the fuller powers of the instrument unadvisedly. It is on this account that the resistance of the organ key should be appreciable to the player. Certainly, organ touches should not be made lighter than those of the best grand pianofortes. The player on his part must aim at absolute precision of touch both in attack and in release.

333. Another of the great factors in securing clearness is a firm demarcation of the Rests.

Rests. "Play rests exactly like notes, only the keys should be released instead of put down" says one of our best teachers. Just as some of the finest effects in Romanesque and Gothic architecture were secured by transferring the attention from the light parts to the shadows themselves, so, much will be gained if the student will bestow his attention on the *rests* occasionally instead of on the *notes*.

Composers themselves do not always have sufficient regard for clearness in their music, and in the cases of older composers the question of note lengths, especially final notes and phrases, has to be taken as only approximate.

The student should make a great point of the smooth but clear articulation when notes are repeated, but this sort of repetition must not be confused with the *Staccato* touches; great care should be taken to render the crossing of parts absolutely clear. This is frequently assisted by making a few of the notes semi-detached.

334. In stop-management, great care should be taken that the change of tone-colour or power occurs at exactly the right time-place. This often means—especially on slow tubular-pneumatic actions—an appreciable anticipation of the change, as the mechanism needs a distinct period of time for its work. Those actions are the best which are instantaneous, thus allowing stops, composition-pedals, pistons, etc., to be played *on the beat*, exactly as if they were notes. Stop-changes must always be effected with as little detriment as possible to the music in every way. As the colour scheme of pieces must be most carefully worked out previous to the performance, it follows that sight reading must be much less tolerable on the organ than on the piano. Needless to say, all mechanical actions should be quite noiseless and composition pedals should always be used in a perfectly quiet manner. As a rule they are far too often resorted to, and the player will impress his individuality more on the listener by hand management of the stops.

335. Another most important essential in the rendering of organ music is the ability to create and maintain a strong feeling of rhythm. Although accents cannot be made by any increased pressure on the key, it does not follow that strong rhythmic feeling is impossible on the organ. Indeed, the power of imparting such feeling is one of the chief

traits in all our finest organists. This feeling is secured in very many ways ; *firstly*, by the ability to commence a piece at the exact metronome rate which is best for it. This will not always be according to the printed indications, which are occasionally most misleading. Then again the question of tempo will be influenced by the size and acoustic properties of the building and the position and power of the instrument. *Secondly*, by the application of the best possible touches, and the observance of the points already mentioned at the beginning of this chapter. *Thirdly*, by the greater or less separation of those notes which occur at accented positions ; the slighter the separation, the less the feeling of accent will be, but often just the least break possible is sufficient to secure the rhythmic idea. *In one way or another, strong rhythmical feeling must be obtained.* "Le rythme est la vie de la musique" wrote Berlioz. Hans von Bülow put it even more strongly—"In the beginning there was rhythm, afterwards light and sound. Light *is* rhythm, sound *is* rhythm." And it is needed with organ tone more urgently than with any other.

336. Much in the obtaining of accent depends upon the texture of the music itself, and also on the phrasing. In music with *staccato* accompanying chords or with a free continuous bass, rendered in a *semi-staccato* style, the effect of accent will be produced without any trouble. A somewhat more subtle feeling of accent is occasionally obtained by the use of *tenuto* on the first note of a group (the word is used here in the sense of dwelling on the note very slightly, rather longer than its proper time). The time so lost should be made up with the other notes of the group, so that the beat itself does not suffer. Such "give and take" is part of the technique of all our finest players and conductors.

337. This brings us to a question of very great importance, the use of "tempo rubato" especially in its application to the organ. One cannot help thinking that the use of mechanical means for producing music, like the pianola, has brought this subject to a greater prominence. *Tempo rubato* appears to all intents and purposes a pure matter of individualism. Some people can vary the tempo in an indescribably logical and yet poetic manner,—in a way that is perfectly reasonable to the most exacting listener, and productive of the best results. Others, on the contrary, must always play with a mechanical accuracy, for the simple reason that if they attempt in the slightest way to produce a "tempo rubato," they only give the audience a feeling that they are "bad timeists."

338. Possibly this is the difference between the finest—the very finest—conditions of the highest musical temperament, as compared with the ordinary mechanical, though correct practitioner. The fact is, that the "tempo rubato" resembles the balance wheel of a highly finished watch. Any *accelerando* must be followed in its proper place by a slight retardation, by this means producing a feeling of solidity.

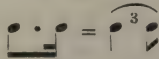
339. There are certain traditions in the rendering of pieces of Bach and Handel which it is well that the student should know. Thus in their time, double dots were not in common use, nor did they often write triplets in two notes, the first the double of the second, thus :—

**Traditions of
the Dot.**



Consequently, the dotted note will often indicate this triplet effect. In other instances, the dot must

be taken to mean a prolongation of rather *more* than half. It was used in a very loose sort of way and the context must always decide the rendering. If the dot is in a single part, and the other parts are not concerned, the practice of the dot was always to hold it rather longer than the exact extra half value. The "St. Anne's" Prelude is open to such treatment when taken at the traditional slow tempo. The following extract is a case where



Ex. CLXXXVII.

Allegro ma non troppo.

J. S. BACH,

Prelude and Fugue in C minor.

See also Bach's 4th Sonata, final movement (last 14 bars) ; his Choral-Prelude, "In dulci jubilo," from the "Orgel-büchlein" (bars 4, 8, etc.) ; the G minor Clavier Fugue arranged for organ by Best, the C minor movement in the Pastorale in F, the G major Vivaldi Concerto, etc.

340. A grasp of the real character of a piece as a whole, as well as the significance of its separate

The Period. sections and phrases is of course essential. To obtain a right conception of much of the earlier music, a careful consideration of the period in which it was written is vital. The latter question will affect both the registering, the style, and also, in some degree, the tempo and the power. There are very many

passages in both ancient and modern organ music of a recitative and solo nature in which the

Free Time. rendering is entirely left to the player's feelings and good taste. Such "free time" music is frequently found in the works of organ composers up to the time of Bach, and these passages present many more difficulties in interpretation than ordinary barred music.

341. Great pains should be taken to impart the utmost meaning to such passages, and the application of little *accelerandi* and *ritardandi* is exceedingly effective and suitable here. The use of the "cæsura," the "anakoluth," and also the rhetorical pause, will be of frequent application; in other words, the rendering of such music is closely allied to the system pursued by a skilled elocutionist. The student will find many such opportunities in the pieces of Froberger, Frescobaldi, Blow, Locke, and many others. Instances of *recitative* passages occur all over the wide field of organ music,—in Bach's G minor Fantasia, in Mendelssohn's First Sonata, in Reger's Phantasie, Op. 29, his Toccata, Op. 69, in Karg-Elert's "Chaconne and Fugue Trilogy" with Choral, Op. 73, etc. Indeed, the two last named composers seem frequently to return to a free-time style somewhat akin to the music of Bull and Gibbons, Buxtehude and Moffat.

342. Modal music, too, plays a great part in some of the finest of modern organ works. This music demands also, like *recitative*, a great freedom in the matter of time. It is well, in rendering them, to imagine some expressive singing of suitable words; indeed, some of the composers have supplied the words to their plain-song themes ostensibly for this purpose. The notes with the stronger syllabic accents

**Modal
Music.**

should be slightly dwelt on, whilst the time of the more lightly accented syllables should be reduced, and the phrasing breaks will be made at those parts where the singers will naturally take their breath. Unquestionably, modal music is eminently suited to the instrument which witnessed its birth, and numerous effective instances of its use are scattered throughout the whole history of organ music. The following are a few conspicuous examples:—Bach's Dorian Fugue ; Liszt's "Pontus" Hymn and Fugue on "Ad Nos"; Stanford's Two Sets of Preludes; Harwood's C sharp minor Sonata, and the "Requiem Æternam"; Bairstow's Preludes on "Pange lingua" and "Vexilla Regis"; Pearce's Choral Preludes on "Nox Surgentes" and "Sanctorum meritis," etc.

343. The influence of the German Chorale has also left its stamp on organ music, and its use in art forms may be likened to the

**Influence of
the Chorale.**

more modern device of using folk-tunes in symphonies. Many striking examples will be found in the Six Sonatas of Mendelssohn, and in the works of Merkel and Rheinberger. Much of the power of these Chorales is naturally lost on hearers whose lives have not been bound up with the influence of the Lutheran Chorales, and it remains for English composers to embody in some such art forms the treasures of English hymnody. Some very successful treatments have already been made: see Mr. John E. West's beautiful setting of the well-known funeral hymn, "Now the labourer's task is o'er."

344. No art demands such musical erudition as that of organ-playing. The accomplished

**Necessity for
Musical Erudition.**

organist should be well grounded in theory ; he should also have a wide knowledge of the rules of harmony and counterpoint, as well

as the principles of musical form. He should be particularly conversant with the *fugal* form, as many of the finest things in organ music are cast in this mould. Indeed, without such knowledge, many of the works of the great German composers are "sealed books."

345. There is, too, a frequent lack of colour, feeling and style about the renderings of Bach's music. Bach's organ works rank in the range of music, as do the great Gothic Cathedrals in the realm of architecture. Whilst colour is not a predominant feature in the main outlines of architecture, it is an exceedingly valuable element in parts such as the sanctuary, nave, windows, etc. How poetic and fanciful are the tessellated chrome reflections from the old stained glass in some of our great cathedrals as the morning light streams through. There is nothing to prevent an analogy in the treatment of the great fugues, for we know that Bach himself was famous as a colourist and also most exacting about the quality of even his *fancy* stops.

346. In Germany it is a recognised opinion that English organists as a rule take all Bach's compositions too fast. Some unbalanced people play Bach's works at such a terrific rate that nothing speaks at its proper value. Still it must be said on the other hand, that to English ears, the German *tempi* seem much too slow. Possibly there is a *via media*, and speaking of a very important part of Bach's music,—his pedal part—sufficient use has never been made in England of the value of the sympathetic acoustic assistance gained by the use of 8-feet and even 4-feet registers to bring out with clearness and precision the intricacies of the bass and to help the somewhat elephantine 16 and 32-feet tone to a more precise agility.

347. Yet another question the finished organist will take into account, viz :—the acoustical properties and defects of the building.

Acoustical Questions.

The total size of the edifice will be some indication of the amount of power required for certain pieces. It is not to be expected, for instance, that the softest stops on an Echo Organ will make their way throughout a huge area like that of Westminster Abbey or St. Paul's Cathedral unless an awed hush has come over the huge congregation, as is only occasionally the case on some great national occasion.

348. The acoustical question occasionally influences the matter of touch. In excessively sonorous buildings like York Minster and Durham Cathedral, the employment of an actual *staccato* will at a far distance give the effect of a thoroughly satisfactory, clear and smooth performance. In such cases, much variety of touch and phrasing is out of the question. A *staccato* chord will have a wonderful effect in some buildings, whilst in others the only satisfactory way of quitting a loud final chord is to release it rapidly downwards. In sudden transitions from loud to soft, in very resonant buildings, a pause will often be necessary between the changes, in order to let the volume of sound die away before starting the new phrase, especially if the latter be on a very soft Swell or Choir stop.

349. Above everything, the organist should cultivate a quiet, calm, and confident demeanour

Quiet Position of Player.

in keeping with the dignity of his instrument. His seat should be easy and his muscles loose. He should know much, feel keenly, and listen sensitively—but through it all, there must ever be a reposeful mastery over the instrument and the music. He should be like a conductor marshalling his effects. His mind should be made up as to

what he wants.; he should feel everything keenly, but through it all should never lose the control of his tone-mass or his broad conception of the piece in its entirety.

350. Such an organist will of necessity be a well-read scholar and a musician of wide and sympathetic views. He will not

**The Ideal
Organist.**

apply finical methods to broadly-conceived pieces, nor play his delicate shorter pieces in a wooden manner. He will have no mistaken perception of the uses for the vast scale and unlimited sustaining power of organ tone. At the same time, he cannot remain adamant to the charms of the more delicate and personal sides of the instrument recently revealed by modern thought, feeling and invention. But he will never pass the bounds of good taste, and nothing cheap or "clap-trap" will ever issue from his organ pipes.

CHAPTER XI.

METHODS IN STUDY.

351. The probable explanation of the difficulties under which the art of organ playing has progressed lies in the fact that there has too frequently been a want of system, both in teaching and studying the requirements of the instrument, and also in the fact of the comparatively recent date of the publication of educational organ music.

Conditions of Study.

352. These reasons perhaps also account for the frequent confusion between congregational organ accompaniment and solo-playing. A more precise conception of the requirements of each would ensure greater efficiency in both departments. The student who is content to know just enough to "scramble through" a service is quite hopeless as an organ player in the correct sense of the word.

353. Few people attempt to study the organ without *some* previous acquaintance with a musical keyboard instrument, usually the pianoforte, and undoubtedly such knowledge is extremely useful, both as regards sight-reading and finger-training, to say nothing of the great saving of time inherent in such a method. But here the value of pianoforte training must cease, since without recognising the great differences in touch and tone between the two instruments, good organ playing is unobtainable. While at the pianoforte, the attack of the key is of vital importance, at the organ the release of the key demands even more attention.

Value of Pianoforte Training.

354. Undoubtedly, good organ playing has a beneficial effect on pianoforte study, especially in the direction of part playing. The pianist's touch is of no assistance whatever to the organist as regards tone production, and the question of tone in its relation to touch should receive the chief attention during the first few months of organ study. With clear ideas on the difference of organ tone and touch there should be no detriment to the pianoforte touch by organ practice, as is commonly supposed to be the case. For no student who listens carefully to the sound produced can possibly associate pianoforte touch with *organ* tone. The two instruments practised together should react on one another beneficially, by emphasising and developing the characteristic features of each.

**Reciprocal
Effects**

355. Too much importance cannot be attached at the outset to the foundation of a proper system of pedalling. Pedal parts should be studied separately, and the student should mentally work out the proper pedalling beforehand. The next point of importance is to establish an independence between the hands and the feet, especially the left hand, and for this purpose the playing of trios should always be made a feature, at both practice and lesson. Such practice is invaluable for the foundation of clear part-playing and intelligent phrasing. The system of studying trios should be as follows : Firstly, manuals only, then pedals alone ; thirdly, left hand and pedal ; fourthly, right hand and pedal, and finally all together.

**Trio
Practice.**

356. So large a field have organ publications covered lately that the student will have no difficulty in finding trios of all grades at his disposal. One point is of the greatest importance for the

**Educational
Music.**

foundation of a good playing style, and that is the advisability of keeping away from four-part music during the early stages of the student's work. Indeed, four-part writing is not at all an appropriate study for the student during the early stages, and although it cannot always be altogether avoided, such practice, especially that of hymn-tune and chant playing, with their continuous four-part chords, is often detrimental to both fingering and style. The two-part and three-part "Inventions" of Bach, in addition to the two and three-part Preludes and Fugues from the "Forty-eight," supply a much more beneficial training; they should be practised on the manuals only, with perhaps a few pedal notes for the final cadences. They are excellent for forming a good style of touch, fingering and phrasing.

357. These should be followed by the Six Sonatas of Bach, a monumental educational work, written by the great master for his son, Philip Emanuel. It contains pieces in every possible mood and style.

358. Let the student also copy out a large number of short passages, of various kinds of difficulties, from his pieces and practise them regularly (after his ordinary manual and pedal scale study) as "applied technique." They need not be arranged in any way, but he should use them according to his needs from time to time. For the purpose of such a compilation he will find the classified lists of pieces at the end of the volume helpful.

359. Let him free himself entirely from the erroneous idea that most organ music is loud; and that the pedal must be used frequently in every piece. Many pieces are much better if played

On soft
Playing.

entirely on the Choir, or Swell, and some of the loveliest of organ compositions—a number of Bach's Choral Preludes, several of the Brahms Choral Preludes, Bonnet's "Songe d'enfant," etc., do not require the pedals at all. Most fugues can be played on one manual only, not necessarily with loud stops, whilst there are few Sonatas which cannot be well rendered on a two-manual instrument. Indeed, *most* of the classical organ music is quite possible on such an organ, it being chiefly the modern music and orchestral arrangements which require a number of keyboards.

360. As his organ-playing becomes more mature, let the student guard against his repertoire being one-sided. His appreciation of the great classics of Bach will be wonderfully enriched by a practice of the works of the great German's predecessors, Frescobaldi, Froberger, Pachelbel, Buxtehude, Böhm, Moffatt, and Reinken.

361. Toccatas, Fugues, Fantasias, Passacaglias, Canzoni, Choral Preludes, all these forms, and many others, will form an invaluable training in the foundation of a true organ playing style, and in the rendering of ornaments.

**Wealth
of Forms.**

362. Rhythm and clear phrasing, he will find in Handel's many so-called Concertos (which are in reality merely loosely-strung Suites) and in his Overtures which adapt themselves splendidly to the organ. Phrasing and touch can be studied also in the early compositions of Blow, Stanley, Locke, Purcell, and others adapted for the modern organ, which should be followed by the more mature works of the two Wesleys, Thomas Adams and others.

363. Management of tone, combined with the sonata forms, may be well studied in the works of Rheinberger, Merkel and Mendelssohn. The poetic contributions of Schumann (really for pedal-piano) and of Liszt are too good to be neglected, whilst the pleasing and graceful sound-structures of Guilmant, Widor, Dubois and others of the French school, will form an agreeable change from the German contrapuntal styles. The student cannot avoid making the acquaintance of the sound contributions to organ music by Henry Smart, the late Sir John Stainer, Mr. Eduard Silas, Dr. Garrett and Sir Robert Stewart.

364. Entirely new phases of organ music may be seen in the works of Max Reger, Karg-Elert, and Paul Ertel, amongst others in Germany, Joseph Bonnet in France, and a host of English Composers who are now putting forth compositions of great originality, sterling worth, and above all with a keen feeling for the peculiar properties and idiosyncrasies of organ-tone. All this augurs well for the organ playing of the near future.

365. All this music will, in time, find its way to the student's repertoire, and he should see that his organ library contains some of the best music of every period and school. Above all, let him never rest satisfied, but let success only spur him on to higher endeavours.

366. Nor must he ignore the great number of arrangements chiefly from the orchestral classics. His organ library will be thus greatly enriched from the symphonies, overtures, etc., of

**Modernity in
Organ Music.**

**Broadness
of View.**

**On
Arrangements.**

Haydn, Mozart, Beethoven, Mendelssohn, Schubert, Schumann, and Brahms. Many of the slow movements from the pianoforte works of Beethoven and Brahms actually *gain* in effect on the organ. With most of these masters the music is so absolutely great in itself as music, that it loses little, if anything, by change of instrumental medium.

367. In the study of all these works, both original and arranged, let him not be hindered in progress by a too ready acceptance of certain frequently quoted limitations of the organ with regard to tone and expression. Let him test all these things for himself and he will work probably for many, many years without even being aware of any hindrances to expression. Let him ever be striving towards the mark of perfection, for

“ARS LONGA, VITA BREVIS.”

APPENDIX I.

ON RECITAL PROGRAMMES.

Too little thought is given as a rule to the arrangement of programmes for recitals. Not only in the matters of key and mode should variety be secured, but the compositions will gain if they are so placed that their forms, emotions and *tempi* are also well contrasted. Little can be said in favour of three Pastoral Symphonies in consecution, or of a recital consisting entirely of Marches ; yet both these cases are amongst recent happenings.

A scheme based on some *national* or *historical* idea naturally excites a stronger interest than a less consequent succession of pieces. When Mendelssohn played to Goethe, the poet asked for the pieces to be given in *chronological order*, and there is much to be said for this arrangement. Most players agree, too, in placing the "pièce de resistance" in the middle of the programme. In places of worship a welcome relief from too prolonged period of organ tone is afforded by the insertion of a hymn for the congregation, or an *a cappella* piece for the choir.

The following programmes will afford the student some valuable guidance for the drawing up of his own programmes. He will find there many of the pieces which have been referred to in the course of this treatise.

(A.)

Organ Recital

BY

Professor SIR WALTER PARRATT

In WESTMINSTER ABBEY.

February 16th, 1909.

ENGLISH.

CHACONNE - - - - - Purcell.
 FANTASIA - - - - - C. H. H. Parry.

AUSTRIAN.

CHORALVORSPIEL "Nun Danket alle Gott," Herzogenberg.

ITALIAN.

FUGUE - - - - - Frescobaldi.

FRENCH.

COMMUNION sur "Ecce panis angelorum" - Guilmant.

DANISH.

STIMMUNGSBILD "Paulus paa vegen til Damaskus"
 Otto Malling.

SPANISH.

"OFFERTORIO PARA ORGANO" D. Hilarion Eslava.

RUSSIAN.

FANTASIE - - - - - Th. Bubeck.

GERMAN.

CHORALVORSPIEL "Jauchz, Erd und Himmel Juble"
 Max Reger.
 PRÆLUDIUM in A minor - - - - J. S. Bach.

(B.)

Recital

BY

DR. J. KENDRICK PYNE

At MANCHESTER.

December 8th, 1909.

- I. MOTET "Insanæ et Vanæ Curæ" - - Haydn.
- II. TERZETTO "Gratias Agimus" from the Messe Solennele - - - - - Rossini.
- III. ORGAN SONATA in F minor No. 7 (Op. 127).
Josef Rheinberger.
Preludio—allegro non troppo.
Andante—poco animato—andante.
Finale—Grave—Cadenza—Fuga.

We consider the sonatas of Josef Rheinberger as being of the highest workmanship. He has been designated the Beethoven of his instrument, and possibly this is not an inapt comparison, though he is regarded by some as being too academic; many, however, rejoice that he is so—for, after all, form is of great importance, if "order is nature's first law." Surely in all serious forms of art it must be a vital necessity.

In speaking of the late Cantor Rheinberger's allowed academical tendencies, however, it must be admitted that his powers of construction are not his only merit, for, indeed, all his motifs are lofty and dignified; in some cases, indeed, he almost reaches the sublime. In addition to his form and the beauty of his subjects, he thoroughly understands the organ as an instrument; he will have none of the attempts at pure imitation, but all his thoughts are conceived as expressive of organ tone. His music flows on interminably as a river, sometimes calm and placid, often turbulent, but always giving one the idea of a flow of beautiful part writing. His harmonies are distinguished, and as a contrapuntist, surely since the days of Mendelssohn, Merkel and Wesley, no one has approached him. The dignified Finale of the Sonata will doubtless bear out this view and appreciation of him.

IV. FANTASIA on a Basso Continuo, founded on a subject from a Sacred Cantata by Bach - - - Liszt.

A series of important organ works were written by Liszt (who afterwards arranged them for two pianofortes). The most impressive, a Fantasia on a theme by Meyerbeer, was given recently :—the one before us to-night is virtually a species of Passacaglia and consists of a lugubrious motif from a "Crucifixus of Bach," and on it the author piles a whole set of variations of all sorts and conditions of variety.

On first hearing it (as is the case with most modern works) one is bewildered with the amount of material provided for the ear, and almost longs for a more simple form of art—but certainly in this instance a careful examination of the composition repays one for the consideration of it.

It is, as in the case of the Prophète Fantasia, a Rhapsodie pure and simple ; that is to say, somewhat in the nature of an improvisation or impromptu—but to the initiated, this emotional form has many allurements—it provides for constant changes of tempo, colour, form and sentiment, and regarded under *this* aspect it is most interesting. Whether it is more so to the performer than to the audience is a matter of question, but at all events, most of the works of the present century must be heard frequently before being fairly judged.

Liszt hammers away at the Bach subjects, gives us a little of each kind of style, a suggestion of many methods—providing a kaleidoscopic series of quick changes, and after an enthusiastic Coda concludes with a Chorale, always an eminently satisfactory ending. The general feeling is that we have heard a thoroughly consistent composition, for the motif has been worn almost threadbare, yet though prolonged there is nothing poor in the whole structure ; it provides for much colour, suggestion, and a general striving for effect, which on the whole one thinks has been fairly attained ; at all events one must be thankful that the music is not a fugitive meandering, but a thorough dealing with a theme.

V. (a) PAVANE in A minor

(b) "SELLENGER'S ROUND" in C major }

William Byrde (circa 1580).

William Byrde was organist of Lincoln Cathedral, and one of the most eminent of early English musicians.

The little compositions before us are singularly fresh and melodious considering the very early period in which they were written, and also are interesting as being the first instances of the "Rondo" form.

VI. MARCHE ROMAINE for Brass Instruments, Gounod.

(C.)

Recital

BY

DR. A. LISTER PEACE

At ST. GEORGE'S HALL, LIVERPOOL.

January 13th, 1909.

1. OVERTURE from the Oratorio, "Esther" - Handel.

1. Introduction. 2. Larghetto. 3. Allegro.

The Oratorio of "Esther" is the first of a long series of similar works produced by Handel during his residence in this country. It was first performed in 1720 at Cannons, the residence of the Duke of Chandos—where there was a fine musical establishment attached to the private chapel, and of which Handel was the musical director.

The Overture (which for a number of years was played annually at St. Paul's Cathedral on the occasion of the Festival of the Sons of the Clergy) is one of Handel's best, and is probably the finest example of its class that had appeared at the period it was written.

2. ADAGIO from the Quartet in E flat, Op. 44 (No. 3), Mendelssohn.

3. IMPROVISATA on the Song, "Fluthenreicher," Stephen Heller.

4. { (1) Allegro Vivace }
{ (2) Allegro Cantabile } - - - C. M. Widor.
{ (3) Finale }

From the Organ Symphony, No. 5.

Of the eight Organ Symphonies by the distinguished organist of the Church of St. Sulpice, Paris, the fifth of the series is one of the best known and also one of the most highly esteemed. The *allegro vivace* starts off at once with a characteristic theme, which is treated at some length in variation form. The next item—*allegro cantabile*—is a charming movement in the style of a song, with the melody assigned to the oboe. The Finale is a veritable *moto perpetuo*; built upon a kind of ecclesiastical chant or plain-song, which is given out on the pedals, *fortissimo*, with bold and striking effect.

5. SONG - - "An Chloe" - - - Mozart.

6. AKADEMISCHE FEST-OUVERTURE - J. Brahms.

(D.)

*Historical Organ Recital of Works of
Composers up to the year 1685, given by*

DR. C. H. LLOYD

IN NEW COLLEGE CHAPEL, OXFORD.

November 6th, 1906.

1. ANDREA GABRIELI (1510-1586), *Venice*. Canzona.
2. GIOVANNI PIERLIUGI PALESTRINA (1524-1594),
Praeneste. Ricercare.
3. GIOSEFFO GUAMINI (1550), *Organist at Venice*.
Canzona Franc, "La Guamina."
4. Dr. JOHN BULL (1563-1628). Fantasia on the Flemish
Chorale "Laet ons met Herten-reijne."
5. ORLANDO GIBBONS (1583-1625), *Cambridge*.
Voluntary.
6. GIOROLAMO FRESCOBALDI (1587-1654), *Ferrara*.
Capriccio pastorale
7. NICOLAS LE BÈGUE (1637-1702), *Laon*.
Noël—"Or nous ditte Marie." Pour la Voix Humaine.
8. MATTHEW LOCK (1632-1677), *Exeter*.
Voluntary in F.
9. GEORGE MUFFAT (1635-1714), *Passau*.
Toccata in C minor.
10. DIETRICH BUXTEHUDE (1637-1707), *Elsinore*.
Choral-Vorspiel. "Komm heiliger Geist."
Ciaccona in E minor.
11. JOHN BLOW (1648-1708), *Westminster*.
Toccata "for Double Organ" in D minor.

(E.)

Recital

BY

DR. W. G. ALCOCK,

Organist of His Majesty's Chapel Royal, St. James's.

Given in CHESTER CATHEDRAL.

February 1st, 1910.

1. PRELUDE AND FUGUE in D major - J. S. Bach.
2. "GOOD-FRIDAY MUSIC" (Parsifal) - - Wagner.
3. "IL SPOSALIZIO" - - - - - Liszt.
4. INTRODUCTION AND FUGUE from the
Organ Sonata on the 94th Psalm - - Reubke.
5. CHORAL PRELUDES - - - - - Brahms.
(a) "My inmost heart doth yearn"
(b) "A rose breaks into bloom"
(c) "O God, Thou Holiest"
6. "REQUIEM ÆTERNAM" - - - Basil Harwood.
7. "MARCHE PONTIFICALE" from the Organ Symphony
No. 1 - - - - - Widor.

(F.)

Organ Recital

BY

MR. C. W. PERKINS,

Organist of the Town Hall, Birmingham.

 Before the ROYAL DUBLIN SOCIETY

December 12th, 1910.

-
1. CONCERT-PIECE in C minor - - - Louis Thiele.
 2. ADAGIO in A flat - - - - - Schumann.
 3. PRELUDE AND FUGUE in C major - - - Bach.
 4. ANDANTE with Variations, in F (Cecilia,
Book xxviii.) - - - - - W. T. Best.
 5. THREE CHORAL PRELUDES:
 - (a) "Have mercy on me, O God" - - - Bach.
 - (b) "God of the Heavens and of the Earth" - Reger.
 - (c) "O world, I e'en must leave thee" - Brahms.
 6. LEGENDE, Op. 59, No. 4, in C - - - Dvorák.
 7. GAVOTTE from "Iphigenie" - - - - - Gluck.
 8. CONCERT TOCCATA in D - - - - - E. D'Ervy.

(G.)

Recital of Choral-Preludes

GIVEN BY

DR. E. C. BAIRSTOW

At the PARISH CHURCH, LEEDS.

April 23rd, 1910.

1. "VATER UNSER IM HIMMELREICH"
(a) Samuel Scheidt (1587-1654).
(b) Max Reger (born 1873).
2. "WIE SCHÖN LEUCHTET DER MORGENSTERN"
(a) Dietrich Buxtehude (1637-1707).
(b) Max Reger.
3. "VOM HIMMEL HOCH, DA KOMM ICH HER"
(a) Johann Pachelbel (1653-1706).
(b) Max Reger.
4. "NUN KOMM DER HEIDEN HEILAND"
J. S. Bach (1685-1750).
5. "VALET WILL ICH DIR GEBEN" - J. S. Bach.
6. "STRAF MICH NICHT IN DEINEM ZORN"
Max Reger.
7. "SOLLT ICH MEINEM GOTT NICHT SINGEN"
Max Reger.

(I.)

Recital of Modern Organ Music

BY

DR. A. EAGLEFIELD HULL

At the ALBERT HALL, MANCHESTER.

January 11th, 1911.

- I. "EPINIKION" - - - - C. B. Rootham.
- II. "STUDY in 7-4 Time" - - A. M. Goodhart.
- III. "PASSACAGLIA" in E flat minor - Karg-Elert.

The Passacaglia is one of the oldest forms of variations, which, instead of being founded on the melody of the upper part, are developed from the bass figure. Karg-Elert's style is by no means ancient, however, it is rather what many, even now, would call "ultra modern."

A few bars of Introduction lead to the theme, which consists of two eight-bar phrases, the latter being repeated (24 bars in all). The indications of *tempo*, etc., for the 19 variations are as follows:—Poco lento e serioso—Pochettino mosso—Pastorale—Misterioso—Vivo ed agilmente—Allegro energico—Tranquillo e delicato—Grave e lugubre (Funeral March)—Agevole—Pomposo—Spianato—Amabile—Lento lugubre—Andante dolendo (con Chorale)—Adagio—Agitato—Vivacissimo—Tempestuoso—Grave, molto e pesante.
- IV. (a) "ÉTUDE DE CONCERT" }
 (b) "CLAIR DE LUNE" } - J. Bonnet.
 (c) "CHANT DE PRINTEMPS" }
- V. TWO MOVEMENTS from the "Pathetic" Symphony,
 Tschaikowsky.
- VI. "SLUMBER-SONG" - - - - E. Nevin.
- VII. "DITHYRAMB" - - - - Basil Harwood.

APPENDIX II.

BACH'S ORGANS.

Probably nothing forms a more valuable guide to the registering of a composer's works than a knowledge of the instruments which doubtless powerfully influenced the compositions, and on which they were, in all probability, first played.

Bach's first organ appointment was at Arnstadt, to which post he went in 1703, at the age of 18. In 1708 he went to Weimar as Court Organist, and after a six years' sojourn in Cöthen, where he wrote the first book of his "Forty-eight," he settled down at Leipzig in 1723 as Cantor of the Thomasschule and director of the music in the two chief churches.

Amongst the first things which strike the attention in the following specifications, will probably be the size and composition of the Pedal Organs. The small Arnstadt organ had five stops on the Pedals—one of these of 4-feet pitch and another of 2-feet; also a Choir Organ possessing only one 8-feet stop to a whole festival of Mutation ranks. Of the seven on the Weimar instrument there were three Reeds, 16, 8 and 4-feet in pitch; whilst the S. Thomas', Leipzig, organ had four Reeds (one of 2-feet) and only one Flue stop. But in the University organ we find a magnificent Pedal department of sixteen registers, a scheme almost worthy of the master's immortal pedal passages themselves.

A glance at the building-up of the tone, both in the Pedal and Manual departments, may explain why many passages, such as the "chords of the 6-3" at the close of the "G minor Fugue," seldom sound quite satisfactory on modern instruments.

Bach's Organ at Arnstadt.

GREAT ORGAN.

1. Principal, 8.
2. Viola di Gamba, 8.
3. Quintaton, 16.
4. Gedackt, 8.
5. Quinte, 6.
6. Octave (mounted), 4.
7. Mixture (4 ranks).
8. Gemshorn, 8.
9. Cymbel (2 ranks).
10. Trompette, 8.
11. Tremulant.
12. Cymbelstern.⁽¹⁾

CHOIR.

1. Principal, 4.
2. Lieblichgedackt, 8.
3. Spitzflöte, 4.
4. Quinte, 3.
5. Sesquilter.
6. Nachthorn, 4.⁽²⁾
7. Mixture (2 ranks).

PEDAL.

1. Principal-Bass, 8.
2. Subbass, 16.
3. Posaunen-Bass, 16.
4. Flöten-Bass, 4.
5. Cornet-Bass, 2.⁽³⁾

(1) Bells in tune. (2) A horny Waldflöte. (3) A Reed stop.

Bach's Organ at Weimar.

GREAT ORGAN.

1. Principal, 8.
2. Quintaton, 16.
3. Gemshorn, 8.
4. Gedackt, 8.
5. Quintaton, 4.
6. Octave, 4.
7. Mixture (6 ranks).
8. Cymbel (3 ranks).
9. Glockenspiel.⁽¹⁾

CHOIR.

1. Principal, 8.
2. Viola di Gamba, 8.
3. Gedackt, 8.
4. Trompette, 8.
5. Kleingedackt.⁽²⁾
6. Octave, 4.
7. Waldflöte, 2.⁽³⁾
8. Sesquialtera.

PEDALS.

1. Gross Untersatz, 32.
2. Subbass, 16.
3. Posaun-Bass, 16.
4. Violon-Bass, 16.
5. Principal-Bass, 8.
6. Trompeten-Bass, 8.
7. Cornet-Bass, 4.⁽⁴⁾

Coupler for the Manuals and Pedals.

(1) Tuned Bells. (2) Small Bourdon. (3) Wood. (4) A 4-feet Reed.

Bach's Organ at Saint Thomas' Church, Leipzig.

GREAT.

- | | |
|-------------------|-----------------------------------|
| 1. Principal, 16. | 6. Superoctave, 2. |
| 2. Principal, 8. | 7. Spielpfeife, 8. ⁽¹⁾ |
| 3. Quintaton, 16. | 8. Sesquialtera. |
| 4. Octave, 4. | 9. Mixtur, à 6, 8 et 10 ranks. |
| 5. Quinte, 3. | |

SWELL.

- | | |
|--------------------|----------------------|
| 1. Grobgedackt, 8. | 6. Cymbel (2 ranks). |
| 2. Principal, 4. | 7. Sesquialtera. |
| 3. Nachthorn, 4. | 8. Regal, 8. |
| 4. Nasat, 3. | 9. Geigen-Regal. (2) |
| 5. Gemshorn, 2. | |

CHOIR.

- | | |
|-------------------------|--------------------------|
| 1. Principal, 8. | 7. Rauschquinte doppelt. |
| 2. Quintaton, 8. | 8. Mixtur à 4 ranks. |
| 3. Lieblich Gedackt, 8. | 9. Sesquialtera. |
| 4. Kleingedackt, 4. | 10. Spitzflöte, 4. |
| 5. Querflöte, 4. (3) | 11. Schallflöte, 1. (4) |
| 6. Violine, 2. | 12. Krummhorn, 8. (5) |
| | 13. Trompete, 8. |

PEDAL.

- | | |
|-------------------------|---------------------|
| 1. Subbass (metal), 16. | 4. Schalmey, 4. (6) |
| 2. Posaune, 16. | 5. Cornet, 2. (7) |
| 3. Trompete, 8. | |

(1) A variety of Flute. (2) A strong-toned Diapason. (3) Flauto Traverso.
(4) A shrill Flute. (5) Cremorne. (6) Reed. (7) Reed.

Bach's Organ at the University, Leipzig.

GREAT.

- | | |
|--------------------------------|----------------------------------|
| 1. Gross Principal, 16. | 8. Quinte, 3. |
| 2. Gross Quintaton, 16. | 9. Quint-Nasat, 3. |
| 3. Klein (small) Principal, 8. | 10. Octavina, 2. |
| 4. Schalmey, 8. | 11. Waldflöte, 2. |
| 5. Flute allemande, 8. | 12. Grosse Mixtur (5 & 6 ranks). |
| 6. Gemshorn, 8. | 13. Cornetti (3 ranks). |
| 7. Octave, 4. | 14. Zink (2 ranks). (1) |

SWELL.

- | | |
|------------------------------|---------------------------------|
| 1. Principal, 8. | 7. Nasat, 3. |
| 2. Viola di Gamba naturelle. | 8. Sedecima, 1. |
| 3. Grobgedackt. (2) | 9. Schweizerpfeife. (3) |
| 4. Octave, 4. | 10. Largo. (4) |
| 5. Rohrflöte, 4. | 11. Mixtur (3 ranks). |
| 6. Octave, 2. | 12. Helle Cymbel (3 ranks). (5) |

CHOIR.

- | | |
|-------------------------|-----------------------------|
| 1. Lieblich Gedackt, 8. | 7. Viola, 2. |
| 2. Quintaton, 8. | 8. Vigesima nona, 1½. |
| 3. Flute douce, 4. | 9. Weitpfeife, 1. |
| 4. Quinta decima, 4. | 10. Mixtur (3 ranks). |
| 5. Decima nona, 3. | 11. Helle Cymbel (2 ranks). |
| 6. Hohlflöte, 2. | 12. Certin, 8. (6) |

PEDAL.

- | | |
|-----------------------------|-----------------------|
| 1. Gross Principal, 16. | 9. Nachthorn, 4. |
| 2. Gross Quintaton, 16. | 10. Octave, 2. |
| 3. Octave, 8. | 11. Principal, 16. |
| 4. Octave, 4. | 12. Subbass, 16. |
| 5. Quinte, 3. | 13. Posaune, 16. |
| 6. Mixtur (à 5 et 6 ranks). | 14. Trompete, 8. |
| 7. Grosse Quinte, 6. | 15. Hohlflöte, 1. |
| 8. Jubal, 8. (7) | 16. Mixtur (4 ranks). |

(1) A Mixture. (2) A large Scale Bourdon. (3) Swiss Flute. (4) (2) Larigot.
(5) A clear Mixture. (6) (7) Serpent. (7) Open Flute.

APPENDIX III.

CLASSIFICATION OF PIECES.

FROM A STUDENT'S POINT OF VIEW.

The following list is not intended to be exhaustive in any way, but merely to furnish the student with some guidance in the choice of pieces and studies, the easiest being placed first, and the rest in progressive order up to the most difficult.

CHORD PLAYING.

EASY.

Allegro Maestoso (from 2nd Sonata)	-	-	Mendelssohn.
Nos. 2 and 6 from 2nd Set of 6 Preludes	-	-	C. V. Stanford.
Postlude in D	-	-	H. Smart.
Impromptu (No. 2) in D	-	-	S. H. Nicholson.
Caprice in B flat	-	-	Guilmant.
Postlude Maestoso	-	-	C. Vincent.
March in B flat ("Cecilia")	-	-	E. Duncan.
March in G	-	-	H. Smart.

MODERATE.

No. 2 of Four Sketches	-	-	Schumann.
Grand Chœur in D	-	-	Guilmant.
Sonata No. 1 (1st Movement)	-	-	Mendelssohn.
Sonata da Camera, No. 1 and No. 2	-	-	A. L. Peace.
Grand Solemn March in E flat	-	-	H. Smart.
"Fiat Lux" (12 New Pieces, No. 8)	-	-	Dubois.
First Sonata	-	-	Borowski.
Marche Pontificale	-	-	Widor.
Offertoire pour la Fête de Pâques	-	-	Grisson.
Sonata Pascale	-	-	Lemmens.
Sonata in C minor	-	-	J. Lyon.
Prelude in C sharp minor	-	-	Rachmaninoff.
(Arranged by Shinn, Sinclair and others.)			
Marche Triomphale, Op. 65, No. 59	-	-	Karg-Elert.

DIFFICULT.

Sonata in C sharp minor	-	-	B. Harwood.
Overture in C sharp minor	-	-	Bernard Johnson.
Sonata in G minor (last movement)	-	-	H. Hiles.
"Schiller" March	-	-	Meyerbeer.
Dithyramb	-	-	B. Harwood.
Rhapsodie Catalane, Op. 5	-	-	Bonnet.
Introduction and Passacaglia in D minor	-	-	Reger.
Passacaglia in F sharp minor (1st Sonata)	-	-	Reger.
Grand Cortège	-	-	Lemare.
Funeral March from "Das Leben"	-	-	Wadham Nicholl.
Phantasie und Fugue, D dur, Op. 39b	-	-	Karg-Elert.

CLEAR CHORD-REPETITION.

MODERATE.

Capriccio "La Caccia," Op. 257	-	-	Fumagalli.
Festal March	-	-	Raff—Westbrook.
Finale in B flat	-	-	Wolstenholme.
Overture in C for a Military Band	-	-	Mendelssohn—Best.
March Cortège from "Irene"	-	-	Gounod—Archer.
Prelude to Act III., "Lohengrin"	-	-	Wagner—Wodehouse.
Coronation March	-	-	Saint-Saëns.

DIFFICULT.

Prelude-Fantasia, Op. 35, No. 5	-	-	Wadham Nicholl.
"Caractacus" March	-	-	Elgar—Lemare.
"Meistersinger" Overture	-	-	Wagner—Lemare.
"In Rome"	-	-	Hofman—Lemare.

CROSSING HANDS.

MODERATE.

Prelude in form of a Minuet (Trio)	-	-	Stanford.
Dorian Prelude	-	-	Bach.
Fugue in E	-	-	Bernard.
Lied de Chrysanthème	-	-	Bonnet.
Finale to 5th Symphony	-	-	Widor.
Sonatas Nos. 1 and 2	-	-	Bach.

CHANGING MANUALS.

FAIRLY EASY.

Choral Prelude, No. 11	-	-	Brahms.
Choral Improvisationen, Op. 65, No. 9	-	-	Karg-Elert.
Caprice in B flat, Op. 20	-	-	Guilmant.
"Morgenstimmung," Op. 46	-	-	Grieg—Hansen.

MODERATE.

"Cuckoo" Concerto	-	-	Handel.
Concerto in G minor (Larghetto)	-	-	Handel.
Toccata and Fugue in D minor (The Fugue)	-	-	Bach
Pastorale to Sonata in D flat	-	-	Rheinberger.
Fantasia in E flat	-	-	Saint-Saëns.
Choral-Improvisationen, Op. 65, Nos. 15 and 37	-	-	Karg-Elert.
Study in 7-4 Time	-	-	Goodhart.

DIFFICULT.

Introduction and Allegro (Cecilia)	-	-	E. H. Thorne.
Finale to 3rd Symphony	-	-	Widor.
Scherzando de Concert, Op. 29	-	-	Pienné.
Intermezzo (Suite, Op. 43)	-	-	Tschaikowsky—Lemare.
Allegro, Finale ("Jubilee")	-	-	E. J. Hopkins.
Capriccio in F sharp minor, Op. 59, Heft II.	-	-	Reger.
Study in D major, Op. 47, No. 2	-	-	Wadham Nicholl.

CONCERTOS AND PIECES WITH ORCHESTRA.

Handel's Organ Concertos.
 Rheinberger's Two Concertos—
 Op. 137, Strings and 3 Horns.
 Op. 177, Strings, Horns, Trumpets and Drums.
 Guilmant, D minor Symphonie, Op. 42 and various pieces.
 Harwood's Organ Concerto in D, Op. 24.
 Bonnet's Organ Concerto.
 Bossi's Concerto and various pieces.

ORGAN AND BRASS.

Gade's Festival Prelude, "Lobet den Herren."
 Karg-Elert's Festlicher Choral, Op. 65, No. 66.
 " " Fugue-Trilogy and Choral, Op. 73.

C CLEFS.

Choral Preludes, Nos. 49, 57, etc. (Peters' Edition only),	Bach.
Eleven Choral Preludes	- - - Brahms.
Sonata in B minor, Op. 15	- - - Boslet.
Air with Variations in A flat	- - - Thiële.

ORGAN DUETS.

EASY.

Choral Preludes, 2, 6, 14, 18, etc. (edited by Spitta) Buxtehude

RATHER DIFFICULT.

Adagio, As dur	- - -	L. Thiële.
Fest-Præludium (introducing the National Anthem),	- - -	P. Jansen.
Sonata for Four Hands, Op. 30	- - -	G. Merkel.
Concertsatz, C moll	- - -	L. Thiële.
Variations on Chorale, "Vom Himmel hoch	- - -	J. Schneider.

DECLARED PROGRAMME MUSIC.

The Nightingale and Cuckoo Concerto	- - -	Handel.
Fantasia for Lent ("St. Mary" Hymn tune)	- - -	C. E. Stephens.
"Paulus." Books I. and II.	- - -	Otto Malling.
"The Sea," Idyll	- - -	H. A. Smith.
Storm Fantasia	- - -	Neukomn.
Storm Fantasia	- - -	Lemmens.
Sonata on Psalm xciv.	- - -	Reubke.
"Das Leben." (Tone Poem)	- - -	Wadham-Nicholl.

FINGER AGILITY.

(See also "TOCCATA and STACCATO.")

EASY.

Preludes, Nos. 1 to 8, from the Eight Short					
Preludes and Fugues	-	-	-	-	Bach.
Preludes, 1, 5, 6, 9, 11, 13, 14, etc., from					
"Das Wohltemperirte Clavier"	-	-	-	-	Bach.
Two Easy Preludes	-	-	-	-	H. Smart.
Toccata in C	-	-	-	-	Pachelbel.
Practical Organist. Books 1, 2, 3	-	-	-	-	Guilmant.
Choral-Prelude "Te Deum"	-	-	-	-	Buxtehude.
Toccata in A minor	-	-	-	-	Vincent.
Prelude in A flat	-	-	-	-	Hesse.
Rondino in E	-	-	-	Sterndale	Bennett—Pearce.

MODERATE.

Scherzino in G	-	-	-	-	J. Lyon.
First Prelude, Op. 99	-	-	-	-	Saint-Saëns.
Toccata in C	-	-	-	-	Arne.
Organ Concerto in G and B flat	-	-	-	-	Handel.
Overture in G	-	-	-	-	J. C. Bridge.
Air varied in A	-	-	-	-	Haydn—Best.
Fantasia in E minor	-	-	-	-	E. Silas.
3rd, 4th and 6th Sonatas	-	-	-	-	Mendelssohn.

DIFFICULT.

Fugue No. 2 on B.A.C.H.	-	-	-	-	Schumann.
Concert-Rondo	-	-	-	-	Hollins.
Variationen über Basso Continuo, "Weinen, Klagen,"	-	-	-	-	Liszt.
Fantasia in C sharp minor	-	-	-	-	Goodhart.
Chromatic Fantasia	-	-	-	-	Bach—Best.
Moto Perpetuo in F minor	-	-	-	-	Reger.
Ride of the Valkyries	-	-	-	-	Wagner—Lemare.
Fugue on his own name	-	-	-	-	Bach.
Canonische Variationen über "Sei gegrüßet, Jesu gütig,"	-	-	-	-	Bach.
"Ad nos" Fantasia	-	-	-	-	Liszt.

GRACES (EMBELLISHMENTS).

First Organ Concerto in G minor (1st movement),					Handel—Best.
Voluntary for Double Organ	-	-	-	-	Purcell.
Choral Preludes	-	-	-	-	Bach.
"O Mensch" (Orgel-büchlein).					
"Allein Gott" (several settings).					
"O Lamm Gottes unschuldig."					
"Vater Unser," No. 2 (3-4 time). For the Accent.					
"Wenn wir in höchsten Nothen sein."					

GROUND BASSES (STOP-CHANGING).

EASY (Ancient).

Passacaglia	-	-	-	-	-	Buxtehude.
Two Ciaconni	-	-	-	-	-	Buxtehude.
Passacaglia	-	-	-	-	-	Frescobaldi.
Ciaconna	-	-	-	-	-	Pachelbel.

EASY (Modern).

A Ground Bass (No. 4 of 12 pieces), 1st set	-	-	-	-	-	Stainer.
A Ground Bass	-	-	-	-	-	J. E. West.
A Ground Bass	-	-	-	-	-	Alan Gray.

MODERATE.

Chaconne in F	-	-	-	-	-	Purcell.
Passacail'e	-	-	-	-	-	Couperin—Best.
Sonata in E minor (last movement)	-	-	-	-	-	Rheinberger.
Sonata in B minor, Op. 178 (Finale)	-	-	-	-	-	Merkel.

DIFFICULT.

Passacaglia in C minor	-	-	-	-	-	Bach.
Introduction and Passacaglia in D minor	-	-	-	-	-	Reger.
Sonata No. 1 (last movement)	-	-	-	-	-	Reger.
Passacaglia mit Chorale, Op. 65, No. 30	-	-	-	-	-	Karg-Elert.
Chaconne and Fugue Trilogy, Op. 73	-	-	-	-	-	Karg-Elert.
Passacaglia in E flat minor, Op. 25b	-	-	-	-	-	Karg-Elert.

MANUALS ONLY.

Songe d'Enfant, Op. 7	-	-	-	-	-	Bonnet.
Canon. (Ten Pieces, Vol. I.)	-	-	-	-	-	Salomé.
Invocation in F	-	-	-	-	-	Salomé.
5th, 6th and 8th Choral-Preludes	-	-	-	-	-	Brahms.
Chaconne	-	-	-	-	-	Durand.
Choral Improvisation, Op. 65, No. 35	-	-	-	-	-	Karg-Elert.
Choral Prelude, "Gelobet seist du," I.	-	-	-	-	-	Bach.
" " "Allein Gott," VIII.	-	-	-	-	-	Bach.
" " "Dies sind die heil'gen zehn Gebot'"	-	-	-	-	-	Bach.
Preludes and Fugues from "48"	-	-	-	-	-	Bach.
See "Part Playing" and "Finger Agility."	-	-	-	-	-	
Choral-Improvisation, Op. 65, No. 63	-	-	-	-	-	Karg-Elert.

MANUALS CHIEFLY (Very Easy Pedal).

Toccata in C (Two Pedals only)	-	-	-	-	-	Pachelbel.
Elevation in E minor, "Practical Organist," Book 2,	-	-	-	-	-	Guilmant.
Choral-Prelude, "Te Deum"	-	-	-	-	-	Buxtehude.
Prélude et Petit Canon, Op. 38	-	-	-	-	-	Vincent d'Indy.
Romance from Violin Concerto	-	-	-	-	-	Lalo—Guilmant.
Prelude, "La Damselle Éluë" (3 pedal notes only),	-	-	-	-	-	Debussy—Choisnel.
"Le Petit Berger" (3 pedal notes)	-	-	-	-	-	Debussy—Choisnel.
Cradle Song in G	-	-	-	-	-	D'Evy.

PART-PLAYING (*See also* "TRIOS.")

ELEMENTARY.

200 Canons. (Manuals only)	- - -	Kunz.
(These should be transposed into all keys.)		
Two-Part Inventions. (Manuals only)	- -	Bach.
The Eight Short Organ Preludes and Fugues	- -	Bach.

FAIRLY EASY.

The Short Prelude and Fugue in E minor	- -	Bach.
Fugue in C major (Sonata II.)	- -	Mendelssohn.
The Short Separate Fugue in G major	- -	Bach.
The Short G minor Fugue	- -	Bach.
The Fugue in B minor on a theme by Corelli	- -	Bach.

MODERATE.

The D minor "Giant" Fugue	- - -	Bach.
The Prelude and Fugue in C	- - -	Bach.
The Prelude and Fugue in A (3-4 time)	- - -	Bach.
Fugue in G major	- - -	Mendelssohn.
The "St. Anne's" Fugue	- - -	Bach.
The "Gigue" Fugue in G (12-8 time)	- - -	Bach.
The C minor Fugue (Theme by Legrenzi)	- - -	Bach.
The 5-parts Prelude and Fugue in C minor	- - -	Bach.

DIFFICULT.

Fugues in C minor and D minor	- -	Mendelssohn.
Fugue in A major	- -	Samuel Wesley.
Choral Song and Fugue in C	- -	S. S. Wesley.
The "Dorian" Fugue	- -	Bach.
The Great Prelude and Fugue in G	- -	Bach.
The Great Prelude and Fugue in B minor	- -	Bach.
Fantasia and Fugue in G minor	- -	Bach.
The Great A minor Prelude and Fugue	- -	Bach.
The 6-part Ricerata in C minor	- -	Bach.
52 Choral-Vorspiele	- -	Max Reger.
Fugue in A flat minor	- -	Brahms.

The Fugues from Bach's "Das Wohltemperirte Clavier" may be studied in the following order:—No. 10 (2 parts), 21, 7, 6, 17, 18, 9, 16, 11, 19, 15, 1, 14, 8, 3, 4, 20, 5 (5 parts), 24 (5 parts).

PEDAL TECHNIQUE.

EASY. (*See also* after "Manuals Only.")

Musette-Meditation, Op. 39, No. 2	- -	Ravanello.
Andante con Moto (5th Sonata), Staccato Pedals,	- -	Mendelssohn.

MODERATE.

Choral Prelude, "Nun komm' der Heiden Heiland"	- - -	-
(8-feet Pedal)	- - -	Bach.
Toccata in F	- - -	Muffatt.

CLASSIFICATION OF PIECES. 227

PEDAL TECHNIQUE—(cont.)

Toccata in D minor	-	-	-	-	Bach.
Toccata and Fugue in D major	-	-	-	-	Bach.
Postlude in C (Pedal Solo)	-	-	-	-	Bairstow.
Choral Prelude, "In dulce júbilo" (Pedal Solo)	-	-	-	-	Bach.

DIFFICULT.

Fugue in E (6th Symphony)	-	-	-	-	Widor.
Fugue in G	-	-	-	-	Krebs.
Toccata in F	-	-	-	-	Bach.
Toccata in C	-	-	-	-	Bach.
Fugue in D	-	-	-	-	Guilmant.
Concertsatz (E flat minor)	-	-	-	-	Merkel.
Prelude-Toccata in D minor	-	-	-	-	Stanford.
Fugue in C, Op. 7	-	-	-	-	Reger.
Choral Improvisation, Op. 65, No. 8	-	-	-	-	Karg-Elert.
Six Pedal Studies, Op. 47	-	-	-	-	Wadham Nicholl.

PEDALE DOPPIO.

Marche Funèbre, Op. 17	-	-	-	-	Guilmant.
Berceuse in A flat, Op. 27	-	-	-	-	Guilmant.
"An Wasserflüssen Babylon" (5 parts)	-	-	-	-	Bach.
"Wir glauben," Choral Prelude	-	-	-	-	Bach.
Aus tiefer Not (6 parts) Choral Prelude	-	-	-	-	Bach.
Romance in D flat	-	-	-	-	Lemare.
Fantasia Chromatica	-	-	-	-	Otto Olsson.
Sestetto	-	-	-	-	Otto Olsson.
Choral-Improvisation, "Jesu, meine Zuversicht,"	-	-	-	-	Karg-Elert.
Légende Symphonique	-	-	-	-	Bonnet.

TRIPLE PEDALLING.

Finale to 1st Sonata	-	-	-	-	Guilmant.
Rhapsodie Catalane, Op. 5	-	-	-	-	Bonnet.
Tannhäuser March	-	-	-	-	Wagner—Archer.

PHRASING. (BROAD, LEGATO.)

EASY.

Slow Movements from 1st, 2nd, 3rd and 4th Sonatas,	-	-	-	-	Mendelssohn.
"Ave Maria" in G, Op. 42 ("Cecilia")	-	-	-	-	E. Duncan.
Rêverie in E flat	-	-	-	-	Bantock.
Nine Easy Preludes	-	-	-	-	Merkel.
Canzonetta	-	-	-	-	E. T. Sweeting.
Intermezzo in A flat	-	-	-	-	T. T. Noble.
Berceuse, Op. 37, Bk. 1	-	-	-	-	Wadham Nicholl.
Romance in E	-	-	-	-	Luard-Selby.

MODERATE.

Adagio in C from Sonata in E minor	-	-	-	-	Merkel.
Marcia Eucaristica, Op. 39, No. 4	-	-	-	-	Ravanello.
Elevazione in D flat ("Cecilia"), Op. 39, No. 3,	-	-	-	-	Ravanello.
Most of the slow movements from the Sonatas of	-	-	-	-	Rheinberger
or Merkel,	-	-	-	-	

PHRASING WITH BOWING EFFECTS.

(See also "TRIOS.")

The Fugue in D minor (the Violin Fugue)	-	J. S. Bach.
Concerto in D minor	-	Stanley (?)—Bridge.
Fantasia, C minor (6-4 time)	-	Bach.
Choral-Prelude, "O Lamm Gottes" (Orgel-büchlein)	-	Bach.
Pastoral Symphony	-	Bach—Elert.
Andante to 1st Organ Concerto (G minor)	-	Handel Best.
Fugue in D	-	Eberlin.
And many of the Early English Works and Compositions of a Chamber Music type.		

RHYTHM AND ACCENT.

(See also "UNUSUAL TIME RHYTHMS.")

MODERATE.

March in D, Op. 39	-	-	-	Guilmant.
Various Movements from Old English Suites.	-	-	-	
Pastoral Symphony, Christmas Oratorio	-	-	-	Bach.
Study in C minor	-	-	-	Schumann.
Postlude in C	-	-	-	Smart.
Sarabande	-	-	-	Grieg—Hansen.
Festal March in E	-	-	-	W. Faulkes.
Canon in B minor	-	-	-	Schumann.
Pastorale in F	-	-	-	Scarlatti (Cecilia).
"Contrasts"	-	-	-	Elgar—West.
Gavotte Moderne	-	-	-	Lemare.

RATHER DIFFICULT.

Minuetto (3rd Symphony)	-	-	-	Widor.
Trauer-Marsch	-	-	-	Grieg—Hansen.
"Contes d'Avril"	-	-	-	Widor.
Prelude and Fugue in D	-	-	-	Bach.
Funeral March from Pianoforte Sonata,	-	-	-	Beethoven—Best.
Fugue in C minor	-	-	-	Mendelssohn.
Marche Funèbre	-	-	-	Guilmant.
Prelude to "St. Anne's" Fugue	-	-	-	Bach.
"Au Printemps"	-	-	-	Bonnet.
Bridal March (from "The Birds")	-	-	-	C. H. H. Parry.
Coronation March	-	-	-	Mackenzie—Hawley.
Coronation March	-	-	-	Saint-Saëns.
"Caractacus" March	-	-	-	Elgar—Lemare.
Prelude on "Pange Lingua"	-	-	-	E. C. Bairstow.

SMOOTH PLAYING.

(See also "BROAD PHRASING" and "PART PLAYING.")

EASY.

Twelve melodious pieces	-	-	-	Hesse.
Cradle Song	-	-	-	Botting.
Three short pieces	-	-	-	Luard-Selby.
Cradle Song in G	-	-	-	D'Evry.
Anapest	-	-	-	S. Wesley.
Diapason Movement	-	-	-	S. Wesley.

CLASSIFICATION OF PIECES. 229

SMOOTH PLAYING—(cont.)

MODERATE.

Andante in B flat from 4th Sonata	-	-	Mendelssohn.
Second Movement from 1st Sonata	-	-	Mendelssohn.
Prelude in G from the 3 Preludes and Fugues,	-	-	Mendelssohn.
Romance in A flat, Op. 37, No. 5	-	-	Wadham Nicholl.
Legend in E flat	-	-	W. Reed.
Six Short Preludes and Postludes, Book I.	-	-	Stanford.
"Riposo" (12 characteristic pieces)	-	-	Rheinberger.
"Benedictus"	-	-	Reger.
"Ave Maria" in A flat	-	-	Reger.
The Slow Movements from many of the Sonatas by	-	-	Rheinberger and Merkel.

STOP-CHANGING.

(See also "GROUND BASSES" and "VARIATIONS.")

MODERATE.

Variations on Original Theme in B flat	-	E. H. Thorne.
Christmas Fantasy on Old English Carols	-	W. T. Best.
"Chanson de Joie"	-	-
Fantasia Pastorale	-	-
Themes from Choral Symphony	-	Beethoven—Pearce.
Adagio from Symphony in C, No. 7	-	-
Prelude in form of a Chaconne	-	-

RATHER DIFFICULT.

Andante con Moto from 1st Symphony,	-	Beethoven—Peace.
Andante with Variations from the Septuor,	-	Beethoven—Best.
Studio in G on "Lobe den Herren," Op. 65	-	Karg-Elert.
Trois Chorals, Nos. 2 and 3	-	-
First Movement to 5th Symphony	-	-
Fantaisie	-	-
Grande Pièce Symphonique	-	-
Prelude on "Vexilla Regis"	-	-
Legende in A flat	-	-

Most Arrangements from Orchestral Works.

"SOLOING."

(Frequently combined with the use of the Swell Pedal.)

FAIRLY EASY.

Short Piece in D	-	-	-	Alan Gray.
Cantilène in E	-	-	-	E. D'Evry.
Melody in G	-	-	-	Gladstone.
Idyll (left-hand solo)	-	-	-	H. W. Richards.
Lieder ohne Worte, Op. 37, No. 4	-	-	-	Wadham Nicholl.
Improvisation in G	-	-	-	Luard-Selby.

"SOLOING"—(cont.)

MODERATE.

Second Sonata	-	-	-	-	Mendelssohn.
Choral Prelude, "Erbarm' dich mein"	-	-	-	-	Bach.
Berceuse in A flat	-	-	-	-	Guilmant.
Allegretto in 6-8 time, 4th Sonata (L.H.)	-	-	-	-	Mendelssohn.
"In Paradisium" (L.H. Solo), 12 New Pieces	-	-	-	-	Dubois.
"Drei Pastelle" Op. 92, No. 3	-	-	-	-	Karg-Elert.

RATHER DIFFICULT.

Choral Prelude—"Nun danket alle Gott"	-	-	-	Bach.
" " "Wachet auf" (L.H.)	-	-	-	Bach.
" " "Schmücke dich, o liebe Seele"	-	-	-	Bach.
" " "In dulci Jubilo"	-	-	-	Bach.

DIFFICULT.

"Sursum Corda"	-	-	-	Elgar—Lemare.
Allegretto from "Hymn of Praise,"	-	-	-	Mendelssohn—Cruickshank.
Choral Improvisation, "Aus meines Herzens Grunde,"	-	-	-	
Op. 65, No. 2	-	-	-	Karg-Elert.

STACCATO, BRILLANTE AND TOCCATA
PIECES.

FAIRLY EASY.

"Toccata Militaire" (Six Pieces)	-	-	-	H. M. Higgs.
Fanfare in D	-	-	-	Lemmens.
Toccata in E (single notes mostly)	-	-	-	Renzi.
Sketch in C minor (chords)	-	-	-	Schumann.
Canon in B minor (chords)	-	-	-	Schumann.
Pastorale from 2nd Symphony	-	-	-	Widor.

MODERATE.

Toccata in F	-	-	-	Claussman.
Fugue in D major	-	-	-	Bach.
Concerto in G minor, No. 4, Variations in B flat	-	-	-	Handel.
C.P., "Valet will ich dir geben"	-	-	-	Bach.
Marche Nuptiale in E	-	-	-	Guilmant.
"Fiat Lux"	-	-	-	Dubois.
"Intermezzo," 1st Symphony	-	-	-	Widor.

RATHER DIFFICULT.

Fugue on B.A.C.H., No. 5	-	-	-	Schumann.
Fugue in D	-	-	-	Guilmant.
Carillon	-	-	-	Tombelle.
Intermezzo in A minor	-	-	-	Bonnet.
Fugue in C (Cecilia)	-	-	-	Reger.
Toccata in F, 5th Symphony	-	-	-	Widor.
Fantasia in F	-	-	-	E. H. Thorne.
Prelude on "Pange Lingua"	-	-	-	Bairstow.

"THUMBING."

EASY.

Prière en F, No. 1 - - - Guilmant.

MODERATE.

"Canzone della Sera" - - - D'Evry
 "Meditation in D flat" - - - Lemare
 "Salut d'Amour" - - - Elgar—Lemare
 Allegro moderato, "Jubilee" - - - E. J. Hopkins

RATHER DIFFICULT.

Andante from 5th Symphony - Tschaikowsky—Lemare
 Berceuse in E - - - Otto Olsson
 "Hanover" Variations - - - Lemare

TRIO-PLAYING.*

EASY.

Twelve Trios - - - Albrechtsberger—Marchant.
 Twelve Easy Trios - - - Rheinberger.
 Trio (6 Short Pieces), Op. 37, No. 3 - Wadham Nicholl.

MODERATE.

Four Trios, Op. 39 - - - Merkel.
 Six Sonatas (*see* Note) - - - Bach.
 Canon in E, Op. 59 - - - Reger.

RATHER DIFFICULT.

Choral Prelude—"Ich ruf' zu dir" - - - Bach.
 " " "Allein Gott" in G (6-8 time) - Bach.
 " " "Herr Jesu Christ," No. 1, in common
 time - - - Bach.

DIFFICULT.

"Schule des Triospiel" - - - Straube and Reger.
 Several of the 52 Choral Preludes - - - Max Reger.
 Several of the "Choral Improvisationen," Op. 65, Karg-Elert.

BACH'S SIX SONATAS may be studied in the
 following order :—

FINGER AGILITY AND EASE.

5th Sonata, Last Movement.
 5th " First "
 6th " First "
 1st " First "
 1st " Last "

*The Right Hand on the upper Manual will feel at first the more natural position for the arms, but Trios should be practised also with the reverse arrangement.

FINGER AGILITY AND EASE—(cont.)

2nd Sonata, Last Movement.

6th	"	Last	"
4th	"	First	"
2nd	"	First	"
5th	"	First	"
3rd	"	First	"
4th	"	Last	"
3rd	"	Last	"

SLOW MOVEMENTS
REQUIRING MORE EXPRESSION.

2nd Sonata, Second Movement.

3rd	"	"	"
4th	"	"	"
5th	"	"	"
6th	"	"	"
1st	"	"	"

THIRDS AND SIXTHS.

FINGER AND HAND AGILITY.

"May no rash intruder"	-	-	Handel—Martin.
"Worthy" and "Amen" Chorus	-	-	Handel—Martin.
"For unto us"	-	-	Handel—Martin.
"Hosanna"	-	-	Lemmens.
Fantasia in F (shorter one)	-	-	- Mozart.
Fugue in C	-	-	- Merkel.
Fantasia in F minor and A flat major	-	-	- Mozart.
Fantasia in F	-	-	- E. H. Thorne.
Etude de Concert, Op. 7	-	-	- Bonnet.
Dithyramb	-	-	- Harwood.

USE OF TUBA.

"Awake the Trumpet's Lofty Sound"	-	-	Handel—Martin.
Finale in B flat	-	-	- Wolstenholme.
"Song of Triumph"	-	-	- J. E. West.
"Finlandia"	-	-	Sibelius—Fricker.
Fantasia in F	-	-	- Thorne.
Coronation March	-	-	- Saint-Saëns.
Epinikion	-	-	- C. Rootham.
"Caractacus" March	-	-	- Elgar—Lemare.
Prelude on "Pange Lingua"	-	-	- Bairstow.
Finale to 5th Symphony	-	-	Dvorák—Lemare.
Fantaisie, "Ad nos, ad salutarem undam"	-	-	- Liszt.

UNUSUAL TIME-RHYTHMS.

Basso Ostinato	-	-	-	- Arensky.
Study in 7-4 time	-	-	-	- Goodhart.
Suite in E, Scherzo	-	-	-	- Bernard.
5-4 Movement from 6th Symphony	-	-	-	Tschaikowsky—Shinn.

CLASSIFICATION OF PIECES. 233

UNUSUAL TIME-RHYTHMS—(cont.)

Berceuse in E flat	-	-	-	-	-	Lemare.
Communion	-	-	-	-	-	Lemare.
"Drei Pastelle," Op. 92, No. 1	-	-	-	-	-	Karg-Elert.

VARIATIONS. (See also "STOP-CHANGING.")

MODERATE.

Choral in E flat with Variations	-	-	-	-	Smart.
Introduction and Melody, varied, Op. 3	-	-	-	-	Chipp.
Air with Variations and Finale Fugato	-	-	-	-	Smart.
Andante con Variazioni	-	-	-	-	R. Renzi.
Variationen über ein Thema von Beethoven	-	-	-	-	Merkel.
Variations from Symphony in D	-	-	-	-	Haydn—Best.

RATHER DIFFICULT.

Variations de Concert	-	-	-	-	J. Bonnet.
Variations and Fugue on "Winchester Old"	-	-	-	-	C. Wood.
Variations on "Hanover" Tune	-	-	-	-	Lemare.
Concert Variations on Russian National Anthem	-	-	-	-	Freyer.
Air varied	-	-	-	-	L. Thiele.

GLOSSARY.

ABBREVIATIONS:— E. English; F. French; G. German; I. Italian; L. Latin; Sp. Spanish.

A Roman Numeral after a Stop denotes the class of tone-colour. (See Paragraph 239.)

A.

- Abgestossen** (G.). Short (*staccato*).
Abnehmend (G.). Getting gradually softer (*diminuendo*).
Accouplés (F.). Coupled.
Acoustic Bass. A pedal stop of 32-feet tone based on an acoustical effect.
Aeoline. A very soft, delicate stop of a stringy nature and small diameter, usually 8-feet.
Agility. Speed and ease in fingering or pedalling.
Ais (G.). A sharp.
Ajoutez (F.). Add.
Allmählig (G.). Little by little.
Anches (F.). Reeds.
Anches préparées (F.). Reeds prepared. (See Paragraph 30 on the Ventil System).
Anhang (G.). Coda.
Anlaufen (G.). Getting gradually louder.
Anleitung (G.). Foreword.
Anwachsend (G.). Getting gradually louder (*crescendo*).
"Appel-jeux du Grand Orgue" (F.). A pedal which, when depressed, silences the Great Organ (without drawing in the stop handles). Useful for fugal playing.
Appretiren (G.). Prepare.
As (G.). A flat.
Ausbau (G.). Completion of the top octave for use with octave couplers.
Ausdrucksvoll (G.). With feeling (*Con espress.*).
Ausgabe (G.). Edition.

B.

- B.** (G.). B flat.
Bajo (Sp.). Bass.
Balanced Swell Pedal. A Swell pedal which may be left open at any point by the foot; hinged centrally. Not so convenient for sforzando accents as the older form.
Bass flute (E.). An 8-feet open flue stop on the pedals.

- Basson** (F.). }
Bassoon (E.). } A reed stop of an orchestral nature.
Bearbeitet (G.). Arranged.
Beard. A wooden roller or metal curve between the ears of a pipe, to assist speech and amplify vibration.
Bebung (G.). Tremulant.
Begleitung (G.). Accompaniment.
Belebend (G.). Getting faster (*animato*).
Belebt (G.). Lively.
Bell-Gamba (G.). A Gamba with a surmounting bell which gives it a more reedy character, of greater fullness than Gamba (VI.).
Bémol (F.). Flat.
Bemolle (I.). Flat.
Bequem (G.). Moderate time (*commodo*).
Beruhigend (G.). Calmer.
Beschleunigend (G.). Getting gradually faster (*accel.*).
Bestimmt (G.). With decision.
Bewegt (G.). Movement.
Bewegter (G.). A little more movement (*più moto*).
Biffara (L.). (*See* Doppelflöte.)
Blend. A perfectly coalesced combination of tone-colours which produces something quite new.
Boite fermée (F.). Swell box closed.
Boite ouverte (F.). Swell box opened.
Bombarde (F.). A smooth full toned Trombone, usually 16-feet on Pedal (IV. or V.).
Bourdon (F. or E.). A stopped pipe of a sweet, agreeable nature in the upper parts, but somewhat gloomy and indefinite in the lower registers. The most ubiquitous of pedal stops.
Breit (G.). Broad (*large*).
Breiter (G.). Broader.
Brustwerk (G.). Choir Organ.

C.

- Carillons** (Glockenspiel). This stop appears in many forms. It may either be a set of real bells or a set of gongs. Tubular bells (hollow steel rods) are also used and it is occasionally a mixture stop. It generally appears on the Solo Organ. Bell effects may be obtained by the use of 16-feet stops combined with 15th or 12th. Much also can be done with 8-feet flute stops.
Celestial Organ (Echo Organ). (*See* Specification, Westminster Abbey, p. 11.)
Ces (G.). C flat.
Cipher. The unintentional sticking of a note through some defect of mechanism.
Cis. (G.). C sharp.

Clarabella. A stop with the harmonic of the 12th well developed, combining some of the qualities of both Flute and Gedackt tone.

Claribel Flute. (*See Clarabella.*)

Clarinet.

Clarinet (F.). } Should be a soft reed stop of sweet, clear, sympathetic and pleasing character, closely resembling its orchestral prototype. It varies in fullness and is frequently made much too loud.

Clarinet Flute. Rather clearer than Gedackt.

Clarion. A small 4-feet Trumpet.

Clavier (F.). Keyboard.

Colour. Registering. (*See Tone-colour.*)

Composition Pedals. Pedals throwing out certain fixed groups of stops.

Compound Stops. Stops with two or more pipes of mutation work to each note. (*See Mixtures.*)

Concave Pedal Board. A board with the keys gradually raised towards the extremities.

Concert Flute. A beautiful solo flute stop. Name occasionally wrongly given to a large "open" wood stop of a "tibia" type, or to a powerful harmonic flute.

Contra. A prefix denoting the sub-octave pitch.

Contra-bass. A pedal stop of a rather stringy nature.

Cor Anglais (F.). A small scaled reed, imitation of orchestral instrument. Frequently a free reed. Usually 8-feet in pitch, but occasionally 16 or 4-feet.

Cor de Nuit (F.). A stopped pipe with rather more of 12th in it than Gedackt, rather less than Quintaton (I.)

Cormorne, Cormona. (*See Clarinet.*)

Cornet. An unbroken mixture stop of 5 or 6 ranks, Gedackt, Principal, 12th, 15th and Tierce. Very brilliant; useful for covering the breaks of other Mixtures.

Corno di Bassetto (I.). A reed stop rather richer and fuller than a Clarinet.

Cornocean. Softer and smoother than Trumpet, useful for Chorus and Solo work.

Coupler. A mechanical device for uniting two actions.

Coupé (F.). Closed (applied to Swell boxes).

Cromone. (F.). (*See Clarinet.*)

D.

Dasselbe tempo (G.). Same time.

Des (G). D flat.

Desaccouplés (F.). Uncoupled.

Diapason. The normal organ pipe; the foundation of organ tone.

Diaphone (G.). 32-feet, 16-feet, 8-feet. Powerful pipes of various classes in which the huge tone is caused by addition of a vibrating valve or a motor to each pipe.

- Dièse (F.).** Sharp.
Diesis (I.). Sharp.
Dis (G.). D sharp.
Doch (G.). Yet, still.
Dolce (I.). A very soft, sweet stop, useful for accompaniment on Great or Choir. Allied to Flute family.
Doppelflöte. A wooden flute stop with two mouths, a full pervading tone inclined to mellowness but lacking distinction. Quaint and suitable as a solo stop in early music. 8-feet, occasionally 16 and 4-feet.
Double Diapason. 16-feet Diapason on manuals, 32-feet Diapason on pedals.
Drängend (G.). Pressing forwards (*stretto*).
Drum pedal (Trommel.) A simulation of drum rolls, 2 lowest pipes of organ sounding together.
Dulciana. A very soft Diapason with a slight touch of stringiness in the tone.
Dur (G.). Major.

E.

- Echo Cornet.** A Dulciana mixture.
Echo Dulciana. Still quieter than a Dulciana.
Echo Gamba. A quiet Gamba.
Echo Organ. A very soft delicate organ, often placed in some distant part of the building.
Eight-feet pitch. Unison pitch.
Eilen (G.). Hurry.
Einfach (G.). Simply.
Ein wenig (G.). A little.
Eis (G.). E sharp.
Empfindung (G.). Emotion.
Engelstimme (G.). Vox Angelica.
Ernstlich (G.). Earnestly.
Es (G.). E Flat.
Etwas (G.). Rather.
Etwas bewegter (G.). A little faster.

F.

- Feet (E.).** In relation to pitch of pipes referred to. Approximate length of pipes for lowest note of manual (CC.). (*See* Eight-feet pitch, Four-feet pitch, etc.)
Feierlich (G.). Solemnly.
Fermate (G.). A pause.
Fermer (F.). To close.
Fern-Werk (G.). Echo organ.
Feurig (G.). With fire.
Fifteenth. A super-octave Diapason (2-feet), adds brightness.
Figure. A string of notes of some definite rhythmical or melodic pattern.

Fis (G.). F sharp.

Fistula. (*See* Flageolet.)

Flageolet. A 2-feet (occasionally 1-foot) stop, quieter than the Fifteenth, suited to Swell or Choir.

Flautina. (*See* Flageolet.)

Flauto. (*See* Flute.)

Flauto amabile (Flûte d'Amour). Soft but bright flute stop between string and flute tone, 8 and 4-feet (Hybrid).

Flauto dolce. (*See* Dolce.)

Flauto traverso. A Flute variety.

Flue. A pipe in which the tone is produced by the vibrating column of air in the pipe itself (c.f. Reed).

Flute. One of the pure prime tones of the organ, frequently of harmonic order (II.).

Flûte (F.). } A flue stop of open wood pipes of a pure flutey

Flute (E.). } character. Found in French organs in 32, 16, 8 and 4-feet registers.

Fonds (F.). } The term excludes reed, mixtures

Foundation stops (E.). } and mutation stops. The usual Diapason and Flutes (16, 8 and 4-feet as indicated) are generally intended.

Foot. A group of 2 or 3 notes arranged trochaically, iambically, etc.

Footing. The discriminate allotment of toe and heel in pedalling.

Four feet pitch. An octave higher than unison pitch.

Fourniture (F.). A full-toned mixture.

Free Reed. A reed stop with a production similar to that of the harmonium reed. Free reeds work freely in their slot in contradistinction to striking or beating reeds in which the tongues beat against the edges of their slot.

Full Organ. All the stops.

G.

Gambe (F.). } A flue stop of a stringy and somewhat reedy
Gamba (I.). } nature, generally of soft tone, occasionally of moderate power. The most violent of the organ tone-colours, which therefore usually appears only in the softer registers.

Ganz (G.). Thoroughly.

Gebunden (G.). Smoothly (*legato*).

Gedehnt (G.). Sustained or ritenuto.

Gegensatz (G.). Counter-subject.

Gehalten (G.). Held (*tenuto*).

Ges. (G.). G flat.

Getragen (G.). Sustained.

Gewichtig (G.). With weight (*pesante*).

Gewidmet (G.). Dedicated.

Gis (G.). G sharp.

- Gleichmässig** (G.). Equally (*eguale*).
Glockenspiel (G.). A set of tuned bells.
Grand Chœur (F.). Full Organ.
Grand Orgue (Gd. O.) (F.). Great Organ.
Great Organ. The most important keyboard and section of the organ.

H.

- H** (G.). B natural.
Handregistrierung 'ab.' (G.). For use with the Crescendo Roll ; it cancels the stops already drawn.
Hauptsatz (G.). Chief subject.
Hauptwerk (G.). Great Organ.
Hautboy (F.). Oboe.
Heftig (G.). Hasty (impetuous).
Hervortretend (G.). Standing out (*sonore*).
Hohlflöte (G.). A stop closely allied to the Clarabella, sometimes made with triangular pipes.

I.

- Immer** (G.). Always.
Innig (G.). With feeling (*espress*).
Is (G.). Sharp.

J.

- Jeu** (F.). Stop.
Jeux. Plural of Jeu.
Jeux doux (F.). Soft stops.
Jeux forts (F.). Loud stops.

K.

- Keraulophon** (G.). A peculiarly soft Gamba, somewhat horny in quality.
Key resistance. (*See touch.*)
Key touches. Smaller keys placed over the manuals, operating as draw-stops.
"Klagen" Variations. Liszt's piece on Bach "Cruxificus" bass.
Klagend (G.). Weeping, sobbing (*mesto*).
Klavier (G.). Keyboard.
Kräftig (G.). With force (*martellato*).
Klang (G.). Tone-colour.

L.

- Labial** (G.). Flue.
Laissez (F.). Leave.
Langsam (G.). Slow (*Lento*).

- Langsamer** (G.). Slower.
Larigot. An octave twelfth, 1½-feet.
Laut (G.). Loud.
Lebhaft (G.). Lively (*Vivace*).
Lebhafter (G.). Faster (*più vivo*).
Leleht (G.). Light.
Leidenschaftlich (G.). With great feeling (*con passione*).
Leise (G.). Quiet.
Linke Hand (G.). Left hand.
Lustig (G.). Gaily (*Giocoso*).

M.

- Main droite** (M.D.) (F.). Right hand.
Main gauche (M.G.) (F.). Left hand.
Markirt (G.). Emphatic.
Manual. A row of keys for use by the hands.
Mässig (G.). In moderate time.
Melodia. Waldflöte or Hohlflöte.
Mettez (F.). Draw.
Mixtures. Compound stops with two or more harmonic sounds to each note.
Modal music. Music written in one of the old Church Scales.
Moll (G.). Minor.
Montre (F.). Open Diapason usually mounted in front of the instrument.
Morceau (F.). A piece.
Mutation stops. Stops giving other notes than the unison pitch, such as fifths, twelfths, thirds and mixtures.

N.

- Nach und nach** (G.). Little by little.
Nachlassend (G.). Retarding.
Nachspiel (G.). Postlude.
Nasat. Twelfth.
Nieht (G.). Not.
Noch (G.). Still, even, more (*ancora*).

O.

- Oberwerk** (G.). Swell Organ.
Octavin (F.). Piccolo 2-feet.
Offenbass (G.). Open bass.
Ohne (G.). Without.
Otez (F.). Put in.
Ouvrez (F.). Open.

P.

- Partitur** (G.). Full score.
Pédales de Combinaison (F.). Ventil pedals, etc.
Pédales (F.). The Pedals.
Pedalflügel (G.). Pedal-piano.
Peu à peu (F.). Little by little.
Phrase. A series of notes corresponding to a sentence or phrase in English Grammar.
Piston. A small button between the manuals for changing the stops.
Pitch. Length of pipe in flue stops. Length and thickness of tongue in reeds.
Plein Jeu (F.). Full Organ.
Pneumatic. Using the wind to lighten the touch (key-resistance).
Poco (I.). A little.
Pochettino (I.). A very little.
Portative. A small movable organ.
Positif (F.). Choir Organ.
Prachtvoll (G.). With pomp.
Prestant (L.). Diapasons.

Q.

- Quality**. Timbre, tone-colour, brought about by shape, detail and material of pipe.
Quintaton. A stopped pipe with its first harmonic—the twelfth—well developed. Very useful in combination for binding the tones together.

R.

- Radiating pedal board**. A board with keys slightly "splayed" instead of parallel.
Rank. A single, complete set of pipes. The term is used in describing "mixture" work.
Rasch (G.). Quick.
Rechte Hand (G.). Right hand.
Récit (F.). Abbreviation of Recitative. Swell Organ.
Reed. An organ pipe in which the tone is produced by the clanging (beating) of a brass tongue (c.f. Flue).
Regals. A very small weak toned portable organ with free reeds. Frequently placed on a table.
Register. A complete set of pipes, or the stop controlling same.
Registering. Choice of stops.
Robbing. A defect in the speech of pipes, caused by one pipe accidentally taking the wind of its neighbour.
Rohrflöte (G.). A partly stopped pipe with a chimney. The tone is brighter and less thick than the Gedackt.

Rohrwerk (G.). Reeds.

Rückpositif (G.). A small Choir Organ, placed at back of player.

Ruhig (G.). Peaceful (*tranquillo*.)

Running. The admission of some wind to a wrong pipe caused by imperfect mechanism.

S.

Sanft (G.). Sweet (*dolce*).

Sans (F.). Without.

Sallecional (F. and E.). A delicate stop of a very quiet, stringy tone.

Scale of pipes. Size of diameter, influencing directly the volume of tone.

Scharf (G.). (Of time) strict; (of tone) keen, acid.

Schleppend (G.). Dragging.

Schnell (G.). Quick (*presto*).

Schneller (G.). Faster.

Schwebung (G.). Tremulant.

Schweller (G.). Swell Organ.

Sehr (G.). Very.

Sesquialtera (L.). A two or three rank mixture.

Seulement (F.). Only, alone.

Sforzando coupler. A coupler momentarily uniting the Swell to Great.

Singend (G.). In a singing manner.

Sixteen-feet pitch. An octave lower than unison pitch.

"Soloing." The playing out of one part.

Sonata da Camera (I.). A Concert piece.

Sonata da Chiesa (I.). A Church piece.

Stark (G.). Loud.

Stop (I.). Register, row of pipes. Frequently the handle controlling the same.

Streng (G.). (Of time) strict; (of tone) strong, aggressive.

Sub-Octave. The octave below.

Super-Octave. The octave above.

Swell pedal. A pedal which holds the louvres of the Swell completely open, or allows them to be closed at will.

T.

Takt (G.). Bar measure.

Tapada (Sp.). Stopped pipes.

TECHNIQUE. The complete mental, æsthetic, and physical equipment of an artist. (c.f. Agility).

Tibia. A Flute-tone of great power, very full and clear.

Tierce (G.). Third, $1\frac{3}{5}$ -feet.

Time-placing. The exact chronometrical positions of the beats and their sub-divisions.

Tirasse (F.). Coupler.

Tirasse du Grand Orgue (F.). Great to Pedal.

Tirasse du Positif (F.). Choir to Pedal.

Tirasse du Récit (F.). Swell to Pedal.

Tone-colour. Timbre, tone-quality.

Touch. The manner of attacking and releasing the keys either on pedals or manuals. Also the amount of pressure required to put down the key.

Tous (F.). All.

Traurig (G.). Mournfully.

Tremblant (F.). } Tremulant.

Tremulant (E.). }

Trompette harmonique (F.). Cornopean or Horn.

Trompette (F.). } A bright reed stop, generally somewhat

Trumpet (E.). } powerful.

Tuba. A Trumpet stop of extremely powerful tone and on a heavy wind pressure.

Tutti (I.). Full.

Tuyaux (F.). Organ pipes.

U.

Unda Maris (F.). A composite stop of two rows of Dulciana (rarely Gedackt or Flute) pipes, slightly differing in pitch to produce a wavering effect.

Untersatz (G.). A Sub-Bourdon of 32-feet pitch.

Unterwerk (G.). Choir Organ.

V.

Ventil pedals. Pedals to bring into action stops previously prepared. (See Paragraph 30.)

Veränderungen (G.). Variations.

Viel (G.). Much.

Viol or Viole. Gamba of very small scale and keen tone.

Violone (I.). 16-feet stop of stringy tone.

Voix Céleste (F.). A combination of two stops of very delicate string tone, slightly out of tune with one another.

Voix humaine (F.). Vox Humana.

Vollständig (G.). Complete.

Voriges Zeitmass (G.). Tempo primo.

Vox Angelica (L.). Echo Dulciana.

W.

Waldflöte (G.). A Flute of medium power with a very sweet rather horny tone, somewhat similar to Clarabella.

Weich (G.). Soft, sweet.

Werdend (G.). Becoming.

Wie vorher (G.). As before.

Wieder (G.). Again.

Z.

Zart (G.). Delicate.

Zeitmass (G.). Time (*tempo*).

Ziemlich (G.). Somewhat, rather, a little.

Zögern (G.). Retarding gradually.

Zunehmend (G.). Increasing. Gradually louder (*crescendo*).

Zurückhaltend (G.). Retarding gradually.

For more general Musical terms, the student is referred to Professor Niecks' "Dictionary of Musical Terms."

		Example	Page
KARG-ELERT	Chaconne and Fugue, Op. 73	clx. ...	171
"	" " Op. 73	lii. ...	67
"	Passacaglia in E flat minor	xxix. ...	48
"	" " Op. 25	cxlii. ...	136
KERL	Passacaglia in D minor ...	clxxi. ...	180
LEMARE	Rondo Capriccio ...	xxxiii. ...	50
"	" " " " " " " "	lxxxiii. ...	85
"	Symphony in D minor ...	xlvi. ...	64
"	" " " " " " " "	ix. ...	33
"	Scherzo from Symphony in D minor ...	xxvi. ...	47
"	Toccata di Concerto ...	xciii. ...	96
"	" " " " " " " "	xcviii. ...	98
LEMMENS	Fanfare in D ...	xvi. ...	40
LISZT	"Klagen" Variations ...	lxiv. ...	73
"	Phantasie über "Ad Nos, ad salutarem undam" ...	xl. ...	62
"	Phantasie und Fugue ...	cv. ...	100
LYON	Sonata in C minor ...	xiv. ...	38
MACDOWELL	Dirge from Indian Suite, Op. 48 ...	clxiii. ...	173
MALLING	"Paulus" ...	lxiii. ...	73
MENDELSSOHN	First Sonata ...	xiii. ...	37
"	" " " " " " " "	lxxxii. ...	84
"	" " " " " " " "	lxxi. ...	78
"	" " " " " " " "	lxxxvi. ...	87
"	Second Sonata ...	lxxii. ...	78
"	Fugue from Second Sonata	cx. ...	104
"	Italian Symphony, Andante	clxxxiv. ...	189
"	Sonata No. 4 ...	cxiv. ...	104
"	Finale, First Sonata ...	lix. ...	70
MERKEL	Sonata No. 6 ...	cl. ...	161
"	Sonata No. 8 ...	i. ...	29
"	Sonata in B minor ...	cxlii. ...	104
"	Variations on Theme by Beethoven ...	clix. ...	168
"	Passacaglia from Sonata No. 8 ...	ii. ...	29
MUFFAT	Sixth Toccata from "Apparatus-Musico-Organisticus," 1690 ...	xxxiv. ...	31
NICHOLL	Symphonic Poem, "Das Leben," Op. 50 ...	xli. ...	58
"	Trumpet Fugue in D, Op. 30, No. 3 ...	cxlvii. ...	130
PACHELBEL	Choral Prelude, "Vom Himmel hoch" ...	cxviii. ...	109
PEARCE, C. W.	Choral Prelude on "Angelus ad Virginem" ...	cxix. ...	110
POLLAROLI	Fugue fingered by Enrico Bossi ...	lviii. ...	70
REGER	Ave Maria, Op. 80, Book 1	cxlii. ...	135
"	Capriccio, Op. 65 ...	xxx. ...	49
"	Choral Prelude, "Freu' dich sehr" ...	xviii. ...	41
"	Choral Prelude, No. 11, Op. 67	xlvi. ...	60

		Example	Page
REGER	Choral Prelude, "Vom Himmel hoch" ...	cxlviii. ...	154
"	" " " " " " ...	cvii. ...	101
"	Perpetuum mobile... ..	clvii. ...	167
"	Phantasie und Fuge über B.A.C.H., Op. 46 ...	lxxiv. ...	79
"	Second Sonata, Op. 60 ...	clvi. ...	165
"	Symphonische Phantasie und Fuge, Op. 57b ...	clxxxvi. ...	190
REUBKE	Sonata in C minor... ..	xl. ...	57
RHEINBERGER	Concerto in F	lv. ...	68
"	Concerto in F	xcvi. ...	97
"	Sonata, Op. 27	lxxvii. ...	81
"	Sonata, Op. 154	cxii. ...	104
"	Sonata in A minor... ..	l. ...	66
"	Sonata in G sharp minor ...	ci. ...	99
"	Sonata No. 16	vii. ...	32
"	"Peace Feast," Sonata Op. 20	viii. ...	32
SAINT-SAËNS	Rhapsodie 1, Op. 7	lvi. ...	69
"	Fantaisie	clviii. ...	167
SCHUMANN	Six Fugues on Bach, No. 2	cxxxv. ...	128
SILAS	Fantasia in E minor	cxxx. ...	119
SMART	Postlude in C	lxxiii. ...	79
STAINER	No. 12 of Twelve Pieces ...	cxxxviii. ...	116
STANFORD	Fantasia and Fugue in D minor, Op. 103	lxx. ...	77
"	Fantasia and Toccata, Op. 57	xxiv. ...	45
THORNE	Fantasia in F	lxvi. ...	74
TSCHAIKOWSKY	Fifth Symphony	xxviii. ...	48
"	Intermezzo from Suite, Op. 32, arranged by E. H. Lemare	xi. ...	34
WAGNER	"Meistersinger" Overture, arranged by E. H. Lemare	xlvi. ...	63
"	Prelude to "Parsifal"	xxvii. ...	47
"	"Rienzi" Overture	lxxx. ...	83
WESLEY, S. S.	Choral Song and Fugue in C	lxxxvii. ...	88
"	Choral Song	cxvi. ...	107
"	Larghetto in F sharp minor ...	xv. ...	38
WEST, J. E.	"Song of Triumph"	iv. ...	30
"	" " " " " "	cliii. ...	163
"	Prelude on Dyke's Tune "Requiescat"	xxxv. ...	51
WIDOR	Second Symphony, Scherzo ...	cxl. ...	132
"	Fourth Symphony	vi. ...	31
"	Fifth Symphony	xxi. ...	43
"	" " " " " "	lxxv. ...	80
"	" " " " " "	cxxxiii. ...	122
WILLAN	Epilogue	xxxviii. ...	53
WOLSTENHOLME	Minuet in E flat	cxxxviii. ...	130
"	Minuet and Trio in E flat ...	civ. ...	100

MUSICAL ILLUSTRATIONS. 249

		Example	Page
WOLSTENHOLME	Sonata No. 1 in F ...	cxxiii. ...	112
"	Toccata in B flat ...	lxxx. ...	83
WOOD, C.	Variations on "Winchester Old" ...	cxlvi. ...	149
	* * *		
	* * *		
	Exercises ...	xxxix. ...	56
	Final Chords ...	xxxvii. ...	52
	Graces ...	clxiv. ...	175
	Pedal measurements ...	lxxxviii. ...	91
	Pedal Scales ...	lxxxix. ...	94
	" "	xc. ...	94
	" "	xci. ...	95
	Pedal Exercises ...	cvi. ...	101
	Note Groupings ...	cxv. ...	105

INDEX.

The numbers refer to the Paragraphs, not to the Pages.

- Accent, 129, 175, 335, 336.
 Accent (grace), 319.
 Accompaniment figures, 180.
 Acciaccatura, 330.
 Acoustical questions, 104, 347-8.
 Actions, various, 35-41.
 Adjustable pistons, 29.
 Adjustable stool, 145.
 Agréments, 308 *et seq.*
 Aids to registering, 298.
 Anakoluth, 341.
 Analysis of sentences, 163 *et seq.*
 Appoggiatura, 318.
 Arm rigidity, Avoidance of, 52-54.
 Arrangements, 306, 366.
 Arrangement of programme, *Appendix I.*, Page 207.
 Attack of chords, 90.
 Attacks, various, 55.

 Bach's "48," 245, 356.
 Bach's colouring, 286, 345, 247.
 Bach's organs, *Appendix II.*, Page 218.
 Bach's ornaments, 307, *et seq.*
 Bach's predecessors, 360.
 Bach's works, rendering of, 345, 348.
 Binary forms, short, 245.
 Binary forms, registering of, 245.
 Blending, 271-274.
 Bowing effects, 88, 172-177.
 Brillante touch, 71-74, 118.
 Broad views, 42, 365.
 Building up tone, 16.

 Cadence points, 168.
 Cavallé-Coll organ, 20 (vi.).
 Chamber music ideas, 251.
 Changing manuals, 250, 254.
 Changing tone, 292 (Rule V.).
 Choir boxes, 252-254.
 Choir Organ, 12.

 Chorale-like passages, 205, 343.
 Chromatic scale and pedalling, 150, *et seq.*
 Clarinet family, 210.
 Clarinet-tone 207 *et seq.*
 Clearness, 332.
 Climax of tone, 292.
 Colour, 185 *et seq.*
 Colour, Influence on Phrasing, 171.
 Colour, Influence on Touch, 191, 216, 219, 223, 226.
 Colour scale, 187, 239, 243, 271.
 Colourists, French, 31.
 Composers and organ style, 333, 336.
 Composition pedals, 31, 344.
 Concave pedal-board, 142 *et seq.*
 Connected touches, 56.
 Contraction of hand, 110.
 Contrapuntal phrasing, 167, 175.
 Contrasting tone families, 258, 260.
 Conversational methods of colouring, 283.
 Cornopean solo, 278.
 Cöthen organ, 276.
 Couplers, 26, 27.
 Counterpoint, knowledge of, 175, 344.
 Crescendo pedal, 32.
 Crescendo wheel (Waltzer), 234.
 Crossing of hands, 126-127.

 Description of organ, 8.
 Diapason family, 206.
 Diapason tone, 200 *et seq.*
 Disconnected touches, 56, 69 *et seq.*
 Division between hands, 114-115, 136.
 Division of hands, 134.
 Dot, treatment of, 339.

Double touch (*see* "Second touch"), 34.
Dryden on organ tone, 201.

Echo Organ, 12.
Educational music, 356-8 (*see also* *Appendix III.*), Page 221.

Electric action, 40.
Elgar, clarinet-tone, 209.
Emotional value of tone-colour, 242.
Encompassing the tone volume, 67, 69.
Extension of hand, 110.

Families of tone-colour, 239, 258 *et seq.*

Figures of accompaniment, 180.

Finding pedal, 146.
Finger indications, 138.
Finger substitution, 119-122.

Fingering, 105.
Five-part work, 135.
Flue-work, 18.
Flute, 8-feet, 196.
Flute family, 194 *et seq.*
Flute solo, 280.
Flute substitutes, 197-8.
Flute-tone, 189 *et seq.*
Foresight in registering, 292.
Form, knowledge of, 344.
Forms, wealth of, 361-363.
Four-colour arrangements, 291.

Franck, clarinet solo, 209.
French manuals, 14.
French organs, characteristics of, 24, 25.
Fugal treatment, 176, 295.

Gamba family, 224.
Gamba-tone, 221-223.
Gedackt-tone, 225 *et seq.*
German manuals, 14.
German pedalling, 148, 151.
Glissando, 86, 87.
Glissando fingering, 124.
Glissando pedalling, 102, (Ex. G.), 154 (Rules V. and VIII.).

"Göttes Sohn ist kommen," 276.

Graces, 307 *et seq.*
Great Organ, 11.
Ground basses, 296, 297.

Guilmant's registering, 202.
Hand division, 134, 136.
Hand staccato, 71.
Hand stretching, 109.
Hand substitution, 123.
Handel's concertos, 362.
Harmony, knowledge of, 344.
Harwood's Requiem, 212.
Heel action, 98.
Heeling, 149.

Historical view of fingering, 114.

Historical view of style, 344.
Historical view of tone-colour, 202, 221, 240-241, 275, 286.

Historical view of touch, 35.
Horn, 218.

How to study, 351 *et seq.*
Hybrid stops, 229, 230.

"Inventions," Bach, 179.

Kaleidoscopic colouring, 304.
Key attack, 46 *et seq.*
Keyboard measurements, 140.
Key splitting, 332.

Larger forms, registering of, 293-297.

"Left legging," 156.
Legatissimo, 84 *et seq.*
Legato on Pedals, 100.
Legato, too much, 59 *et seq.*
Legato touches, 56 *et seq.*, 61 *et seq.*

Leipzig, St. Thomas's (Organ), 20, VII.

Liverpool (St. George's Hall Organ), 20, V.

Manuals, 11.
Manuals, order of, 14.
Manual-touch, 46 *et seq.*
Marcato-touch, 75-77.
Melody attachment, 34.
Milton, Page iii.
Milton on organ tone, 201.
Mixed touches, 88.
Mixtures, 15.
Modal music, 205, 342.
Modern graces, 329-331.
Modern luxuriance in colour, 302 *et seq.*
Modern registering devices, 299-301.

Modernity in organ music, 364.

Monochrome treatment, 247.

Mordents, 309.

Natural system of pedalling, 154.

Neutral tone colour, 225, 279.

Nichol (H. Wadham), colouring, 282.

Non-legato, 78-80.

Obbligato parts, 285.

Oboe solo, 279.

Orchestral stops, 228.

Organo pleno, 268.

Organs (small), 10, 20 (I. and II.).

Organ specifications, 20.

Organ tone requirements, 65-67, 305.

Overlapping of tone colours, 250.

Pachelbel's Ciaconna, 296.

Painting ideas, 237.

Pallet, 46.

Pedal-colour, 265-270.

Pedal Organ, 13.

Pedal Organ in Germany, 23.

Pedalling, 142 *et seq.*

Pedalling, rules for, 154.

Pedal phrasing, 178.

Pedal-tone, 265-270.

Pedal touch, 95 *et seq.*

Phrasing, influence on fingering, 129.

Phrasing, influence on pedalling, 157.

Phrasing, need for, 158-159.

Phrasing, possible origin, 173, 342.

Phrasing, unity and diversity, 177.

Pianoforte training, 106, 107, 116, 118, 139, 353, 354.

Pianoforte music, 191.

Pitch, influence on colour, 243, 261-263.

Pizzicato effects on pedals, 204 (*also* Ex. XLVIII.).

Plans for registering, 238.

Playing 8ve lower, 195.

Pneumatic lever, 38.

Portamento effects, 84 *et seq.*

Position of player, 145, 349, 350.

Prall-triller, 310.

Precision in playing, 332.

Prime tone-colours, 185, 239.

Principle of organ touch, 49.

Printed phrasing, 89, 159-162.

Printed registration, 233.

Pulsator organorum, 35.

Radiating pedal board, 144.

Recital programmes, *Appendix I.*, Page 207.

Recitative passages, 340.

Reedwork, 18.

Reedwork in France, 24.

Reger, colouring, 295.

Reger, Sonata in D minor, 214.

Reger, two-part Invention of Bach, 325.

Registering, 188 *et seq.*

Registering rules, 292.

Registering short pieces, 244-246.

Release of chords or parts, 91-94.

Relief of tone, 277.

Reprise, slurring in, 170.

Rheinberger and Swell Organ, 22.

Rhetorical pause, 341.

Rhythmical feeling, 59-61, 335-336.

Rubato, 337-338.

Rules for pedalling, 154.

St. Anne's Fugue, 294.

Scale influence on colours, 251.

Schleifer (slide), 320.

Seat, 145.

Second touch, 34.

Sense of tone-colour, 235.

Sequential fingering, 137.

Sequential pedalling, 154, Rule IV.

Sesquialtera, 286.

Shading, 248, 249, 257.

Shakes, 311-316.

Slurring rule, 89.

Softer playing, need for, 359.

Soloing, 275-284.

Solo Organ, 12.

Solo stops, 228.

Specification, 20 (*see also* *Appendix II.*, Page 218.)

- Spianato, 80.
 Sonatas, Bach's, 179, 357.
 Sonatas, colouring, 293.
 Staccato on pedals, 101 *et seq.*
 Staccato touches, 36 *et seq.*
 Staccatissimo, 81-83.
 Standardisation, need of, 141.
 Stanford's Fugue in D minor, 294.
 Stops, 9-20.
 Stop keys, 33.
 Stop management, 334.
 Straube, 20, vi.
 Strauss, R., younger, 290.
 Strengthening contrast by pitch, 263.
 Stretched hand, 109.
 Stringed bowing effects, 88.
 String-tone, 222 (*see* Gamba).
 Style, 131, 176, 332, 345.
 Subbass, 269.
 Substitutes for flute-tone, 197-199.
 Substitution of feet, 159 (Rule VI.).
 Substitution of fingers, 119-122.
 Substitution of hands, 123.
 Substitution of heel, toe, etc., 154 (Rule VIII.).
 Swell boxes, 252-254.
 Swell Organ, 11.
 Swell Organ in Germany, 22.
 Swell pedal, 11.
 Swell pedal, use for phrasing, 183-184.
 Swell pumping, 156, 183.
 Tabs, 33.
 Tapping of pedals, 149.
 Teaching of organ playing, 351 *et seq.*
 Tempi, 335.
 Tenuto, 182.
 Tessitura and tone-colours, 243.
 Three-colour arrangements, 291.
 Thumb glissando, 86, 87.
 Thumbing on another manual, 87, 133.
 Tied graces, 317.
 Time placing, 181.
 Toeing, 148, 151, 153.
 Tone-colour (*see* Colour).
 Tone-colour scale, 239.
 Tone-colour system, 186-188, 231-232.
 Touch indications on manuals, 57.
 Touch indications on pedals, 102.
 Touch influence on fingering, 128-130.
 Touch influence on pedalling, 157.
 Touch, precision of, 332.
 Toccata touch, 71-74.
 Tracker action, 36.
 Traditional use of dot, 339.
 Tremolo, 321.
 Trills, 311-316.
 Trio practice, 179, 355.
 Triple pedalling, 155.
 Triplets in Bach, 339.
 Trochaic music, 169.
 Trumpet family, 220.
 Trumpet-tone, 215 *et seq.*
 Tubular pneumatic, 38, 39, 55.
 Turning of thumb and finger, 111-113.
 Two-colour arrangements, 286, 289.
 Use of graces, 322, 323.
 Value, emotional, of tone colour, 242.
 Ventil system, 30, 31.
 Viol d'Orchestre, 222.
 Violent contrasts, 292.
 Virgil clavier, 106.
 Vox humana, 212.
 Wagner's colouring, 242.
 Walker, Dr., Fugue in D, 294.
 Wearing powers of tone-colour, 239.
 Wesley, S. S., clarinet solo, 209.
 Wesley, S. S., on colour, 289.
 Wesley, S. S., on touch, 63.
 Westminster Abbey, organ, 20 (IV.).

MODERN ORGAN COMPOSERS

A series of New and Original Compositions for Church,
Concert and Study use.

Edited by **A. EAGLEFIELD HULL,**
Mus. Doc. Oxon., F.R.C.O.

*Each Number contains Three Pieces of various degrees of
difficulty by different composers.*

Correct Phrasing and Practical Registering will be
features of this Series.

Quarto Size,

Each 1/- net

BOOK I.—No. 10221

E. C. BAIRSTOW...Toccata-Prelude
G. FERRARI.....Interlude
**S. KARG-ELERT.....Pastorale, Recitativo
& Corale**

BOOK II.—No. 10222

A. M. GOODHART...Study
E. BULLOCK.....Voluntary
A. E. HULL.....Variations poétiques

BOOK III.—No. 10223

J. K. PYNE.....Impromptu elegiac
E. C. BAIRSTOW...Prelude
E. BECK-SLINNPostlude

MODERN ORGAN COMPOSERS

Continued.

BOOK IV.—No. 10224

- S. KARG-ELERT.....Pastel, No. 2**
O. OLSSONSestetto
B. LUARD SELBY...Improvisation

BOOK V.—No. 10225

- O. OLSSONBerceuse**
E. C. BAIRSTOW...Elegy
A. E. HULL.....Toccata

BOOK VI.—No. 10226

- A. W. POLLITT.....Three Preludes**
A. E. HULL.....Fantasia
S. KARG-ELERT.....Pastel, No. 1

Dr. W. G. Alcock,
Dr. G. R. Sinclair,
E. H. Lemare,

and others have promised Pieces for this Series, which will be included in succeeding volumes, with works by BRAHMS, REGER, etc.

AUGENER Ltd., LONDON

2/6 a Year,
post free

A
LEADING

Specimen Copy

FREE ON APPLICATION

Musical Paper Monthly Musical Record

Lovers of music who wish to keep themselves well informed about
All the leading Musical Events in
England and Abroad
can do so at the small expense of 2/6 a year, post free.

FOUNDED 1871. "THE MONTHLY MUSICAL RECORD"
has always had the highest reputation as one of the
most artistic and serious of musical papers.

Special Foreign Correspondents:

"	"	"	CALVOCORESSI	PARIS
"	"	"	DR. ISTEL ...	BERLIN-MUNICH
"	"	"	M. F. MARTENS	NEW YORK
"	"	"	C. TREVOR ...	ITALY
"	"	"	G. RITTER ...	RUSSIA

*Amongst the English Collaborators are the best known
musical authorities.*

A PICTORIAL SUPPLEMENT, PORTRAITS OF FAMOUS MUSICIANS.

"The Monthly Musical Record" is entirely independent of any
clique or party, and supports all that is good and
true in Musical Art, from whatever source.

London: AUGENER LTD., 18 Great Marlborough Street, W.

170
 Organist Salisbury Cathedral Dr W. E. Alcock
 Tins Dr Dykes - Bowser
 Exeter Dr Ernest Bullock Mr Bradford
 Westminster Abbey Dr Ernest Bullock succed. Dr Nicholas
 St Pauls - London Dr Stanley Marchant
 Winchester Dr W^m Prendergast
 Gloucester Dr Herbert Brewer
 Hereford Dr Percy C. Hull
 Worcester { Dr R. Sinclair 1st - 1887 - 2nd
 Organist at Hereford 27 years -
 Wells - for 30 yrs Dr Davis - also - Canon of Wells -
 Worcester - ? Dr Eaglefulx Hull ?
 Christ Church. Oxford - Noel Consonby
 Ely Dr Hubert Middleton formerly Tins

St John the Divine nry. Dr Miles Farrow
 St Thomas nry Dr Terence Noble once of York Minster

Samuel Sebastian Wesley once organist, Winchester 1849 - 1864

Dr Nicholas - ^{organized} School for training of Church Choir directors
 1926-7 at Chichester England ^{organist}

p. 23 - type more & type
fingering reflect
effic. of inst. at various
times

Ground Basses - p. 225-

Have read p. 1 - 36

